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論文

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　新型コロナウィルス感染症の扱いが 2023 年 5 月から第 5 類に分類され、さまざまな規制や制限から緩和されました。これに伴い、これまでのテレワークや遠隔を中心とした授業、あるいは会議が少しずつ対面に戻りつつあります。しかし、いまだに新型コロナウィルスの感染は続いており、対面とオンラインを併用したハイブリッドの学会開催も多く見受けられる状況です。

　日本機能言語学会では 2020 年、2021 年の秋期大会はオンラインでの開催でしたが、2022 年の秋期大会は対面とオンラインを併用したハイブリッド開催としました。会場で 3 年ぶりに直接対面をすることで、研究発表でも熱のこもった質疑応答、休憩時には会員同士の活発な交流などが見受けられ、対面での交流がいかに大切さかを再認識することができました。

　少しずつ社会が元に戻りつつあるとはいえ、教育や研究活動にはいまだに制約があります。そのような中、精力的な研究活動が継続され、2022 年度の秋期大会での研究発表成果が第 17 巻として発行できますこと、学会を代表する者として大きな喜びであり、会員諸氏の研究活動と学会活動へのご尽力にあらためて感謝を表します。

　今回発行されました Proceedings of JASFL Vol. 17 2023 は昨年 10 月 22 日から23 日まで明治大学和泉キャンパスで行われた日本機能言語学会第 30 回秋期大会の研究発表内容を論文に改定した論文集です。昨年は研究発表に加えて、Macquarie University, Associate Professor の Annabelle Lukin 氏に 'Analysing the Texts of International War Law as Register, Corpus and Grammatical Patterning' という演題でオンラインにて特別講演をしていただきました。その中では、戦争行為には国際法が適用され、その編纂には名詞化構造による複雑性が関係すること、また解釈の範囲について言及がなされました。

　さて、本論文集には 5 編の論文が収録されています。マルチモーダルテクストを言語化した時のテクスト的意味を論じたもの、小学校での英語教育における英語絵本の活用をコンテクストの観点から論じたもの、ビジネスメールのテナーの体系網を定義づけるコーパス作成の試み、英語教育におけるマルチモーダルなテキスト教材をどのように活用するかを提案するもの、そして、英語教育でリーディング教材のジャンルをどのように位置付けて理解に結びつけるかを論じたものと、卓説ぞろいです。

　本号でも特に教育を主眼とする研究が集まったことは、SFL を応用した語学教育に大きな可能性があることを示すだけでなく、現実的にどのように応用するべきかの指針を示すものと言えるでしょう。

　新型コロナウィルス禍にあっても研究活動の歩みを止めず、言語機能の探求が記された Proceedings of JASFL Vol. 17 2023 が会員諸氏にとって今後の SFL 研究の一助になれば、本学会を代表する者として、これにまさる喜びはありません。

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日本機能言語学会会長
佐々木　真

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論文

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The Effect of Multimodal Retelling on Textual Meaning in Linguistic Texts

Peter McDonald
J.F. Oberlin University

Abstract

The reimagining of original linguistic texts as multimodal content such as comic books, TV shows and video games has become widespread. In this paper, I demonstrate how multimodal retelling can create a significantly different text. I use a systemic functional linguistic (SFL) model (Halliday and Matthiessen, 2004; Kress and Van Leeuwen, 2006) to compare two text extracts: the opening of Sir Arthur Conan Doyle's Sherlock Holmes mystery *The Copper Beeches* and the opening of a comic book version of the same text. SFL analysis shows that changing the text from the linguistic mode to the visual mode creates a new text with more experiential and representational content than the original. Moreover, the illustrated version has less interpersonal content than the original. Most interestingly, these changes significantly alter the power relationships of the main characters. In the original text, Holmes's role is far more powerful and domineering than his role in the comic book version; Watson's position is far stronger and more direct in the comic book version than in the original text. I conclude that (a) changing a text's modality can have significant impact on its communicative functionality, and (b) SFL-based analysis of a multimodal version of a linguistic text can accurately reveal which textual changes create differences in meaning. This paper suggests that if these findings can be generalised to a wider variety of multimodal texts, then future related research will be significant for education on multimodal literacy and SFL.

1. Introduction

This systemic functional linguistic (SFL) analysis will compare the style and communicative functionality of two text extracts. Text extract 1 (Figure 1) is taken from the opening of the Arthur Conan Doyle mystery 'The Copper Beaches'. Text extract 2 (Figure 2) is taken from the opening of a comic book version, the illustrated abridged version by Richard Geary. The two texts have enough similarities to merit study. They share the same discourse domain, (literature/entertainment) and subject matter, an identical opening scene of the mystery. However, as the analysis will show, the illustrated abridged version is significantly different from the original in its general stylistic properties and communicative functionality.

The Text Extracts

Figure 1

The Original Text – (Conan Doyle 1989, p. 272) Opening Paragraphs (words 140)

"To the man who loves art for its own sake," remarked Sherlock Holmes, tossing aside the advertisement sheet of the Daily Telegraph, "it is frequently in its least important and lowliest manifestations that the keenest pleasure is to be derived. It is pleasant to me to observe, Watson, that you have so far grasped this truth that in these little records of our cases which you have been good enough to draw up, and, I am bound to say, occasionally to embellish, you have given prominence not so much to the many causes celebres and sensational trials in which I have figured but rather to those incidents which may have been trivial in themselves, but which have given room for those faculties of deduction and of logical synthesis which I have made my special province."

"And yet," said I, smiling, "I cannot quite hold myself absolved from the charge of sensationalism which has been urged against my records."

Figure 2

The Illustrated Abridged Text – (Geary 2005 p.5, Panel 1) (80 words)
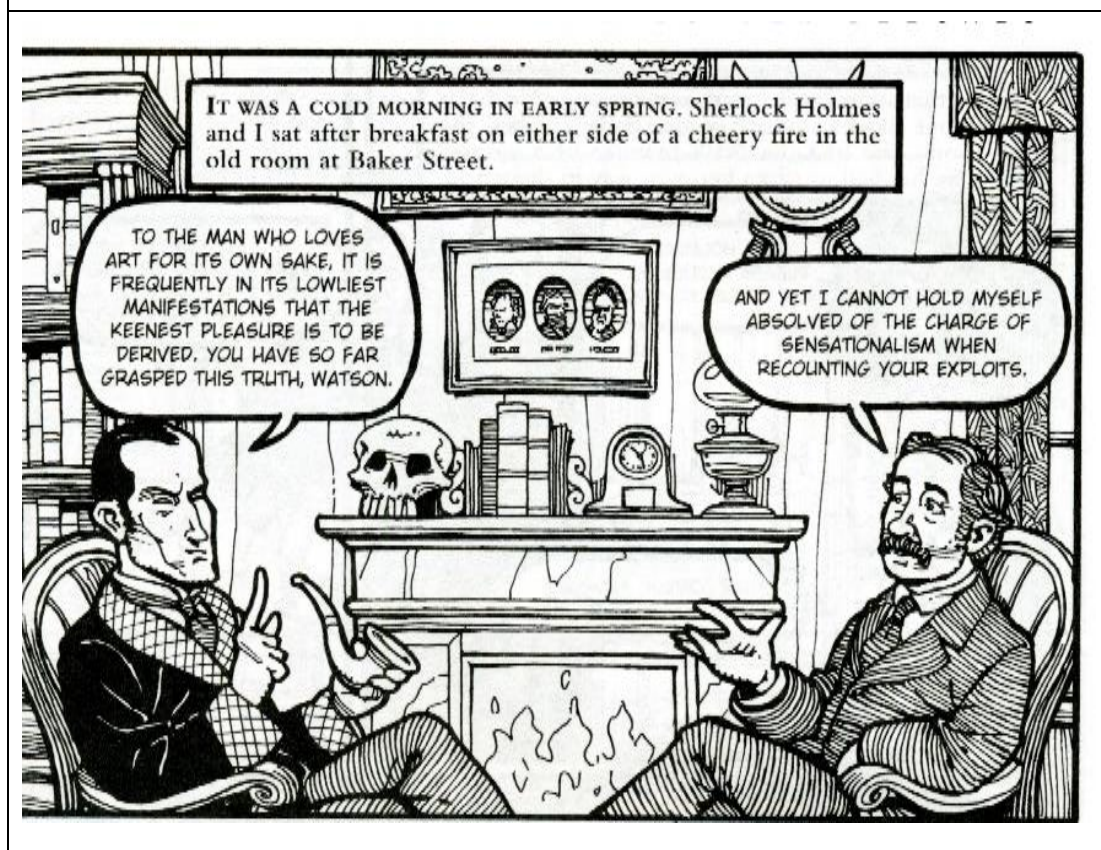
In order to show the similarities and differences between the texts, they will be examined from the the textual, experiental, and interpersonal functions (Halliday and Matthiessen 2004). However, this perspective is not wholly applicable to the visual elements of the illustrated abridged text because it was designed for use on constitutive texts (Halliday and Matthiessen 2004, p.20). Therefore, the analysis of the illustrated abridged text will be based on both the principles of SFL developed by Halliday for written text and the work of Kress and Van Leeuwen (2006) which applied SFL principles to visual images. Consequently, the visual elements will also be examined from the compositional function (related to the textual function); the representational function (related to the experiental function); and the interactive function (related to the interpersonal function).

2. Overview of the Texts: Similarities and Differences in Mode, Tenor, and Field

At a general level, the texts are very similar; they depict the initial opening scene using the same characters (Holmes and Watson) doing the same thing (discussing art) in the same location (221 Baker Street). The main difference between the texts is that while the illustrated abridged text features the elements associated with a traditional orientation, identifying the 'time, place, persons, and their activity or the situation' (Labov, 1999, p.229; Martin, 2001 p. 157), the original text focuses on developing characterization. These differences can be explained by examining the modality of the texts.

Examining channel, the illustrated abridged text, a modern text published (2005) in comic book form, cannot assume its readership will be familiar with the original characters and settings. Therefore, a traditional orientation is appropriate because while it will activate the Sherlock Holmes schema for readers familiar with the stories, it will also work as a general introduction for readers who are not. On the other hand, for the original text, a traditional orientation introducing location, setting, etc. would have been redundant because it was published (1892) as No. 12 in the monthly serialization of Holmes stories.

Examining the role of language, the original text, which as a constitutive text only has words to create its story, uses the opening dialogue to create pictures of the two main characters in the minds/imagination of the reader. The illustrated abridged text however, as a comic book text, is predominately a visual text. Even though comic books have an ancillary relationship between words and images overall, it is the visual image that carries the communicative force of the text and the words work in support of images (McCloud, 1993, pp.118-138; Eisner, 2004, pp.122-138). Thus, cuts in the words of the opening dialogue, which condenses the characterization of Holmes and Watson, are necessary to focus on more visually stimulating orientating features of time, place, and setting.

Consequently, although the openings of the stories portray the same scene, they occupy different short- and long-term goals at the level of field. The original text is primarily concerned with establishing the main characters' personalities.

The illustrated abridged text is primarily concerned with introducing who the main characters are in relation to the setting of the forthcoming mystery.

Most interestingly, and significantly for pedagogical reasons, at the level of tenor, the illustrated abridged text changes the roles and status of the main characters. Thus, although Holmes occupies a more knowledgeable, powerful, and highly evaluative position than Watson in both texts, in the illustrated abridged text, these aspects of his character are less developed. Likewise, although Watson occupies a less assertive and more defensive position than Holmes in both texts, he has far more parity in the illustrated abridged text than in the original text.

3. A Textual/Compositional Comparison

The textual meta-function is a facilitating function that allows the text to be constructed in a way that enables the interpersonal and experiential functions to be interpreted by the reader (Halliday and Matthiessen, 2004, p.30). The textual analysis below will show how the two texts are constructed in a way that allows them to have a similar opening scene and yet achieve different experiential and interpersonal goals.

3.1 Identical Theme and Rheme Content

Both texts construct the opening clause using 'predicted Theme' (Figure 3), (Halliday and Matthiessen, 2004, p.95), which allows Holmes's critical, evaluative nature to be fore-grounded. The predicted Theme allows for newsworthy information, which is normally placed in the Rheme position (Fries, 1994, p.230), to be presented in the Theme position. Consequently, that information appears less newsworthy and therefore more acceptable (Halliday and Matthiessen, 2004, p.96). Thus, the use of the empty 'it' allows Conan Doyle to foreground Holmes's highly evaluative statement in the less newsworthy and more acceptable thematic position.

Moreover, the foregrounding effect that the predicted Theme produces is highly contrastive (Halliday and Matthiessen, 2004, p.95, Thompson, 2004, p.151). In this clause, the contrast is contained in 'it is in the least important and lowliest manifestations'. This phrase implicitly suggests that there are other more important and higher manifestations of art, (i.e. it is in least important NOT higher ones) that 'man' could, in Holmes's critical opinion, potentially find pleasure in.

Figure 3

Identical Theme/Rheme Clause 1 – Predicted Theme			
Th	*Text*	Rh	*Text*
1	To the man [[who loves art for its own sake]] it is frequently in its least important and lowliest manifestations	1	that the keenest pleasure is to be derived.

Notational Conventions – Th=theme; Rh=rheme, [[….]]=downranked clause boundary

3.2   Different Textual Themes

In the 2nd clause of the dialogue, the original text expands Holmes' evaluative stance while the illustrated abridged text contracts it. The original text expands Holmes' evaluative statements using another Thematic fronting device, 'postposed Theme' (Figure 4). Following Halliday and Matthiessen's definition of Theme (2004, pp.93-97), 'it' alone would be the theme. Thus, the Thematic fronting of 'it' stands in for the embedded clause 'that you have so far grasped this truth'. However, Thompson (2004, p.153) extends the Theme to include 'It is pleasant' (Theme). Thompson's model illustrates that the original text places a highly evaluative comment at the beginning of the clause. Holmes is making a condescending comment on Watson's abilities; he is pleased with Watson because he has 'grasped the truth'.

The illustrated abridged text, however, replaces the Thematic fronted 'it' with the unmarked Theme 'You' (Figure 5). This significantly reduces the reader's information about Holmes's attitude towards Watson but it, conversely, creates a more interactive dialogue by fronting the information that Holmes is directly addressing someone. Here, a shorter dialogue is created that introduces both characters efficiently, which fits into the texts overall orientating needs because it allows other key thematic elements to be placed in the opening scene.

Figure 4

Original Text			
Th	*Text*	Rh	*Text*
1	It is pleasant	1	[[to me to observe, Watson,]] [[that you have so far grasped this truth]]

Notational Conventions – Th=theme; Rh=rheme, [[….]]=downranked clause boundary

Figure 5

Illustrated Abridged Text			
Th	*Text*	Rh	*Text*
1	You	1	have so far grasped this truth, Watson.

Notational Conventions – Th=theme; Rh=rheme,

3.3 The Compositional Meaning of the RG Text

The compositional meta-function in visual analysis equates with the textual meta-function in written analysis (Jewitt and Oyama 2001, pp. 147-151). Of key importance when analyzing the composition of a picture is the placement of elements. The placement of elements in a picture, e.g. at the center, at the margins, etc., gives those elements a certain value. This is most obviously illustrated by the center position. The element that is placed at the center of the picture is the key element that holds the picture together; the other elements that are placed at the margin of the centre are dependent on the centre position (Stenglin and Iedama 2001:196).

It is significant that the illustrated abridged text places the fireplace at the centre of the panel (Figure 2) not the dialogue between Holmes and Watson. Rather, the two key participants are placed on either side, with the cut dialogue placed inside small 'speech bubbles.' Speech bubbles -the borders that encircle the spoken word- have a high visual content in comic books (Eisner 2004, p.26). This enables the dialogue between Holmes and Watson to be viewed as part of a wider scene. This wider scene has both a high visual content, the interior scenery of the famous location, and a written text content, the textbox placed at the top of the picture. Thus, the shortening of the dialogue, a change in the written text, (which, as will be shown in Part 6, effects the interpersonal relationship between Holmes and Watson), has a visually expanding effect because it allows other orientating elements to be introduced. The next section will examine these differences from the perspective of the experiential functions of the texts.

4. The Experiental Meaning of the Written Texts

The original text uses the experiental elements to support an interpersonal objective, to establish, in the readers' mind, characteristics of Holmes' and Watson's positions towards one another. Indeed, 'tossing' is the only material process (Figure 1, line 2) that supports the world where the dialogue takes place, rather than the dialogue itself. Thus, material processes are used metaphorically to represent the evaluating function; 'grasping' (Figure 1) to represent the mental process of Watson being able to understand Holmes' 'truth' tenuously; 'hold' (Figure 1) to represent the mental process of Watson not being 'absolved' of Holmes' charge.

In other material process, cut from the illustrated abridged text (Figure1 and Figure 2) Watson is being accused of adding information to 'the records' ('to embellish'). This is particularly damning considering the choice of noun 'records', which suggests factual accounts rather than stories which could legitimately be embellished. Moreover, using attributive relational process, Watson is accused of highlighting incidents of trivia ('given prominence') rather than more important cases. Furthermore, Holmes uses similar relational process to evaluate his own role positively. He 'has figured in' important events ('the many causes celebres and sensational trials') and 'he has made' his particular field the skills of 'deduction and of logical synthesis'.

In the illustrated abridged text, however, cutting elements, elements which do not describe the physical reality of the world the mystery is going to take place in, allows other experiential elements (taken from later in the original Conan Doyle story) to be placed at the top of the panel, (Figures 6 and 7).

The new text contains a high experiential content of the kind normally associated with traditional orientations. First, it establishes the main characters' names by using the vocatives "Sherlock Holmes and I". Second, it establishes that the narrator of the story is Watson. Third, it establishes the domestic setting, (the behavioral process 'sitting'), which will be disturbed by the coming mystery. Fourth, it establishes the circumstances, (cold morning, early spring, etc.). These

elements clearly establish a traditional orientation. However, cutting the elements from the original dialogue does not just allow more relevant experiential elements to appear in the illustrated abridged text, it also creates a visually more stimulating text.

Figure 6

The Illustrated Abridged Text: Experiential Meanings
IT WAS *(process-relational-attribute)* A COLD EARLY MORNING IN EARLY SPRING *(circumstances)*. Sherlock Holmes and I sat *(process-behavioral)* after breakfast on either side of a cheery fire in the old room at Baker Street (circumstances)

Key- *Italics= process and circumstances*

Figure 7

Original Conan Doyle Text: Experiential Meanings
It was (*process-relational -attribute*) a cold morning of the early spring, and we sat (*sat-behavioral*) after breakfast on either side of a cheery fire in the old room at Baker Street (*circumstances*).

Key- *Italics= process and circumstances*

5. The Interactive and Representational Meanings of the RG Text

In order to understand why the interpersonal dialogue that orients the reader in the original text is challenging to present in the visual text, it is necessary to examine the interactive meaning of the pictures. Interactive meaning can be equated with Halliday's interpersonal function. Just as speakers react to each other and 'adopt interpersonal positions as they speak or write, so do viewers adopt positions as they react to images (Jewitt and Oyama, 2001, pp.145-146). In order to clarify this concept in the context of this paper, we must briefly compare how we send and receive messages in real life.

Comparing two real life social situations, listening to a lecture and engaging in a face-to-face conversation, the receivers of the information could be expected to react differently in the different social situations. In the lecture, the receiver of the information could be expected to be more detached, more analytical, perhaps more aware of their surroundings than the receiver of the information in the face-to face conversation. In the face-to-face conversation, the receiver of the message could be expected to more emotionally attached to the sender of the information, more involved in what is actually being said and less likely to be aware of their surroundings. These two situations illustrate the underlying visual template behind what Kress and Van Leeuwen call 'demand' and 'offer' pictures (Kress and Van Leeuwen, 1999, p.384).

The illustrated abridged text (Figure 2) can be defined as an offer picture. The viewer of the image is placed in a position similar to the receiver of the information in the lecture situation, at a detached distance from the image. At this level of detachment, the viewer is 'expected' (because this is a semeiotic system

visual language, like written language is *expected* to release a potential meaning, although how the language is ultimately received will depend on the receiver's ability to interpret it), to observe and analyze various elements in the picture; the participants, what the participants are saying, and the circumstances.

In a demand picture, Figure 8, is an example; the viewer of the image is placed in a position similar to the receiver of the information in a face-to-face conversation, eye-to-eye contact with sender of the information. At this level of contact, the viewer is expected to be emotionally involved with the sender of the information (Eisner, 2004, p.89). Moreover, speakers' words are given salience in the image. The panel in Figure 8, therefore, carries a far higher (visually) interactive and (textually) interpersonal content than the illustrated abridged text, (Figure 2).

Figure 8
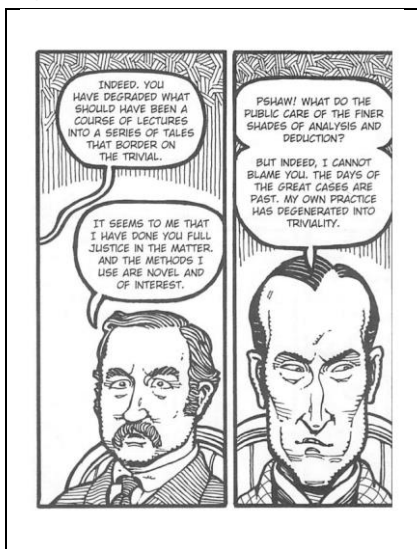
This is important because in order to present interpersonal information of the type where the speaker is supplying detailed information, a series of demand style panels are needed (Figure 8). In the illustrated abridged text then, to represent the original text's opening statement, there would have had to be shown a series of demand 'talking head' (Eisner 2004 p.128) style pictures of Holmes and Watson. This creates a problem in comic book narratives because as a visual medium, readers expect visual stimuli and demand pictures, although important to characterization, have only limited visual value and therefore cannot be overused (this has pedagogical significance, Part 7).

Therefore, in order to move the narrative forward, comic books strongly feature offer style pictures. Moreover, offer pictures have a high representational content. The representational content of a picture, like the experiential function of the written text, defines the participants, process, and circumstances in the picture (Jewitt and Oyama, 2004, pp.141-142). The visual elements of the illustrated abridged text carry a high representational potential, the main participants are introduced, involved in actions, (talking, sitting, debating, relaxing etc.) in the clearly defined domestic circumstances of the Victorian period. These elements, of action and scenery, support the experiential function of the textbox (this too has pedagogical significance, Part 7). However, the cutting of interpersonal content of the original dialogue to achieve the experiental/representational function has created significant differences in the characterization of Holmes and Watson. This will be explored next.

6. The Interpersonal Comparison

An interpersonal examination of the text can show the reader the underlying relationships of power between the speakers and the speakers' attitudes and judgments. The interpersonal analysis below will show that in the original text, Holmes's role is far more powerful and domineering than in the illustrated abridged text. While in the illustrated abridged text, Watson's position is far stronger and more direct than in the original text. This will be shown through the analysis of the power relationship between Holmes and Watson, the use of modality in the text.

6.1 Power Relationships

Power relationships between the speakers can be shown by analyzing which speaker dominates the conversation (Eggins, 1994, p.193). Due to the cutting of the original dialogue, to make it more interactive, the power relationships between Holmes and Watson automatically change. Thus, in the original text, (where Holmes is allocated four complex declarative clauses, while Watson is allocated one, (Figure 1), Holmes holds the floor with little space granted to Watson's character to form a response. Clearly Conan Doyle is portraying the character of Holmes as being the more powerful character.

In the illustrated abridged text, this is not the case. Holmes's declarative clauses are reduced to two and one of them is made less complex (Figure 2). This changes the relationship between Holmes and Watson because it allows more room for Watson to create a response. Therefore, although he is not given equal parity, he is allocated a stronger role.

6.2 Modality

Modalization is concerned with the degrees of certainty speakers' use when making statements (Halliday and Matthiessen, 2004, p.146-154, Thompson 2000, p.63-75). In Watson's response to Holmes in the original text, (Figure 9), the inclusion of 'quite' indicates that Watson is not fully committed to his statement that he is guilty of Holmes' accusation ('the charge') of sensationalism. However, just as the inclusion of modality can make statements less assured, its exclusion can make statements more assured (Eggins, 1994, p.183). In Figure 10 taken from the illustrated abridged text, without the Mood Adjunct, there is clearly more commitment on Watson's part that he is guilty of the accusation; it is a stronger, more assured response.

Figure 9 The Original Text

I	cannot	quite	hold	myself absolved from the charge of sensationalism
Subject	Finite	Adjunct	Predicate	Complement
Mood			Residue	

Figure 10 The Illustrated Abridged Text

I	cannot	hold	myself absolved from the charge of sensationalism
Subject	Finite	Predicate	Complement
Mood		Residue	

This strengthening of Watson's position by the exclusion of modality is coupled with a weakening of Holmes' role due to the loss of modality in the cut text. In the original text, Holmes' statements make him appear an assured expert in the mind of the reader by omitting modilization when Holmes is talking about himself, Figure 11, 12. For example, a Comment Adjunct of 'presumption' (Halliday and Matthiessen, 2004, p.146) such as 'arguably' (Figure 11), or a Mood adjunct such as 'sometimes' (Figure 12) would render Holmes' statements less assured.

Figure 11 The Original Text

(those faculties of deduction and of logical synthesis) which	I	have	made	my special province.
Complement	Subject	Finite	Predicate	Complement
Residue	Mood		Residue	

Key-(…)=ellipsed text.

Figure 12 The Original Text

the many causes celebres and sensational trials in which	I	have	figured
Complement	Subject	Finite	Predicate
Residue	Mood		Residue

7. Pedagogical Considerations

This SFL analysis has shown that abridging the original text for a modern comic book audience has created a significantly different text that carries a far higher experiential/representational content. Conversely, the illustrated abridged text also carries a lower interpersonal content than the original text and this has significantly changed the characteristics of the main characters. These findings are significant for the teaching of reading comprehension in language classrooms in the following areas.

First, if these findings can be generalized in an educational context -that abridged illustrative texts and comic books, because they are visual text, on the whole carry higher experiential content but less interpersonal content than constitutive texts- it would give a valuable insight into the strengths and weakness of using comic books in the classroom, both in extensive reading programs and multi-modal classrooms. For example, applying the findings of this study, the illustrated abridged text would be very effective for efficiently creating the

external world of Holmes and Watson in the minds of language learners but students would lose much of the original characterization that Conan Doyle intended, which is one of the great joys of reading original texts. This is also applicable to original constitutive texts and abridged constitutive readers. Accurate SFL data here could help to evaluate the effects abridging has on the underlying meanings in the texts.

Moreover, although, as Eisner suggests (1985, p.141) traditionally it is challenging for illustrated texts to produce in depth interpersonal dialogues (which this study supports) depth of character is achieved in comic books; for example Spiegelman's 'Maus: A Survivors Tale' series which won the Pulitzer Prize for Literature (Gorman, 2003, p.3). More SFL analysis of the relationship between written text and visual text could help to explain how in-depth characterization is achievable, which could, in turn, create more classroom direction into which texts will help different teaching and reading needs.

Finally, in the case of visuals support reading comprehension of written texts, Liu, (2004), suggests that although pictures do support reading for low level students reading low level texts, they do not appear to support high level students reading high level texts. Comparative text studies, of the kind taken in this paper, tested in the classroom, may be able to help to explain these findings. For example, demand style pictures, of the kind shown in Figure 12 may not help comprehension of the written text because the interactive image does not illustrate the interpersonal text. However, an offer style picture, (Figure 2), may help written text comprehension because the representational image supports the experiential content of the text. By extension then, to make a complex interpersonal text comprehensible, it may have to be supported by representational images that support the text, for example to illustrate the metaphor of Watson 'grasping' an idea (Figure 2) would take a representational image of the material process to grasp. More research in this area could create a taxonomy of which combination of meanings, (e.g. interpersonal with interactive or interpersonal with representational) can best aid reading in different teaching contexts. This could support future curriculum and textbook development.

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小学校英語教育における英語絵本を用いた
「言語活動」の提案：
SFL によるコンテクストの 3 要素を枠組みとして

Using Picturebooks to Organize "Language Activities" in Elementary School English Classes:
Basing on the Three Aspects of Context in SFL

早川　知江
HAYAKAWA, Chie
名古屋芸術大学
Nagoya University of the Arts

Abstract

National Curriculum Standards for Grade 5 and 6 at Elementary School designates that students should learn English words and phrases through "language activities," which require students to talk about their real thoughts and feelings in certain contexts.

This paper regards picturebooks as the good sauce of context for students, and, from the framework of Systemic Functional Linguistics (hereafter SFL), proposes language activities where students use the target words and phrases to accomplish goals. As a typical example, I use Russel and Lillian Hoban's *Bread and Jam for Frances* where students are told to guess the dishes the characters would like to eat, and communicate their ideas using the target phrase "the phrase to order dishes you would like."

To communicate effectively, students are required to choose words and phrases suitable for the context. This paper describes the language activity in terms of field (What's the topic?), tenor (Who are involved in the conversation?) and mode (How are we interacting?), i.e., the three aspects of context in SFL to enable teachers to teach clearly which aspects of the context influence which parts of the language.

1. はじめに

　本稿は、小学校英語教育で英語絵本を有効に活用しようとする研究の一環である。現行の小学校学習指導要領（文部科学省 2017a: 156）によれば、外国語科の目標は、「外国語による聞くこと，読むこと，話すこと，書くことの言語活動を通して，コミュニケーションを図る基礎となる資質・能力を…育成する」ことである。すなわち、小学校英語教育の要は、語彙や表現をただ暗記するのでなく、自分の気持ちや考えを伝えあう「言語活動」（例：インタビューやゲーム）を通してそれらを身につけることである。本稿は、児童が自分の気持ちや考えを語りやすい素材として絵本を利用することを提案し、

絵本を利用してターゲットとなる語彙・表現を自然に身につけられるような言語活動を、Systemic Functional Linguistics（以下 SFL）の枠組みから提案する。

　一口に「ターゲットとなる語彙・表現を身につける」といっても、実際に場面に合った適切な発話をするには、児童はコンテクストのさまざまな側面を考慮する必要がある。本稿では、SFL におけるコンテクストの 3 要素、field（トピックは何か）、tenor（誰と話しているか）、mode（どのように話しているか）の概念を用いて、小学校外国語科教科書の各 Unit のターゲット表現を記述する。続いて、児童がそれらの表現を使って絵本の内容について話し合う活動を提案する。今回は典型例として、複数の小学校外国語科教科書が共通で挙げているターゲット表現、「好きな料理を選んで注文する表現」を取り上げる。この表現を使って話し合うのに適した市販の英語絵本として、Russel Hoban and Lillian Hoban (1964; renewed 1992)の *Bread and Jam for Frances.* を用いる。児童は、この絵本に登場するさまざまな料理の中から、登場人物が食べたい料理を推測して話し合う。その際、食べたい料理（field）、誰が誰に話すか（tenor）、どのように話すか（mode）を考慮して表現を組み立てる指導法を提案する。

　教師が教室で利用できる具体的な方法論を提案することにより、小学校教員や教員を目指す大学生の指導技術の向上に寄与することと、SFL が小学校英語教育の質向上に有効であることを示すのが本稿の目的である。

2. 小学校英語教育と「言語活動」

　まず、小学校英語教育と、その中での言語活動の位置付けについてまとめる。小学校学習指導要領（文部科学省 2017a: 156）によれば、外国語科の目標は、「外国語による聞くこと，読むこと，話すこと，書くことの言語活動を通して，コミュニケーションを図る基礎となる資質・能力を...育成する」とある。すなわち、ターゲットとなる語彙や表現を暗記するのではなく、インタビューやゲームなどの言語活動を通して、ターゲット表現を使いながら身につけることを目指している。

　小学校では、2020 年度から「外国語」が教科として新たに導入され、文部科学省検定済み教科書が複数の教科書会社から出版され、使用されている。本稿では、絵本を用いた活動を提案する前に、まずこれらの教科書でどのような表現がターゲット表現として扱われているか、また、それらの表現を身につけるための言語活動として、どのような活動が挙げられているか見る。

　現在使用されている外国語科の検定済み教科書は以下の 7 種類である：

- ・　東京書籍 *New Horizon Elementary*（以下 NHE）
- ・　光村図書 *Here We Go!*（以下 HWG）
- ・　三省堂 *Crown Jr.*（以下 CJ）
- ・　学校図書 *Junior Total English*（以下 JTE）
- ・　開隆堂 *Junior Sunshine*（以下 JS）

- ・　教育出版 *One World Smiles*（以下 OWS）
- ・　啓林館 *Blue Sky Elementary*（以下 BSE）

　教科書中の各単元を通して身につけるべきターゲット表現（例：自己紹介のための表現）は、複数の教科書で共通して扱われている場合もあれば、1-2冊の教科書でのみ取り上げられている場合もある。本稿では、上記の教科書全てで共通して扱われているターゲット表現を取り上げ、それを身につける効果的な言語活動を考察する。

　上記 7 冊の教科書全てで扱われているターゲット表現の 1 つに、「好きな料理を選んで注文する表現」がある。表 1 として、各教科書のどの単元でその表現が扱われているか、また、具体的にどのような英語表現が導入されているかをまとめた。

表 1：

教科書	登場単元	扱われている英語表現
NHE	5-Unit 6 What would you like? ふるさとメニューを注文しよう	What would you like? — I'd like…. How much is it? 　　— It's … yen. / …yen, please.
HWG	5-Unit 7 What would you like?	What would you like? — I'd like…. How much is it? — It's … yen.
CJ	6-Lesson 4 I am hungry. 後の Try コーナー（買い物）	What would you like? 　　— I'd like …, please. How much is it? — It's … dollars. Here you are. — Thank you.
JTE	5-Lesson 8 食べ物の注文 What would you like?	What's this? — It's …. What would you like? — I'd like ….
JS	5-Lesson 8 What would you like? ランチメニューを考えよう	What would you like? 　　— I'd like …. / … , please. How much is … ? — It's … yen. Here you are. — Thank you.
OWS	5-Lesson 7 I'd like pizza. オリジナル・メニューをつくろう	What would you like? — I'd like…. How much? / The check, please. 　　— That's … yen.
BSE	5-Unit 8 I'd like pizza. 料理・金額	What do you want for lunch? 　　— I want …. What would you like? — I'd like…. How is it? — It's delicious. How much is it? — It's … yen.

　表 1 が示すように、7 冊の教科書全てが、何らかの形で「好きな料理を選んで注文する表現」を扱っている。その目的を果たすための英語表現は教科書によって多少異なる。What would you like?—I'd like…. というやり取りを用いて注文を聞いたり答えたりするものが多いが、教科書によって多少のバリエーションがある。注文後、How much is it?—It's…yen. と金額のやり取りも練習させる教科書があったり、Here you are.—Thank you. という受け渡しのやり取りや、How is it?—It's delicious. という、料理の感想を求めるやり取りが加わっているものもある。

　いずれにせよ、基本の What would you like?—I'd like…. という表現を身につけるために、各教科書はさまざまな言語活動を提示している。それらの活動が、どの程度、実際の社会における言語使用を反映しているか見てみたい。

　上記教科書のうち、例えば NHE 5 が、Unit 6 中の Let's Try 2 で挙げている言語活動は、このようなものである。「Picture Dictionary pp.8-9 から食べたい料理を決めて、友達とペアで注文したり注文を受けたりしよう」という指示の下、ウエイターのイラストと、少年のイラストが描かれ、それぞれが吹き出しの中でこのように話している：

　　　ウエイター：　What would you like?
　　　少年：　　　　I'd like（お好み焼きのイラストとともに）okonomiyaki.
　　　ウエイター：　OK. Okonomiyaki.

そして、ペアでのやり取りの後、大きなフォントサイズで I'd like □.と表記された□の部分に、自分が選んだ食べ物の絵カードを置く、という流れになっている。

　実際の社会における言語使用の練習になるかという点から見ると、この言語活動には 2 つの問題があると考える。1 つは、コンテクストの欠如である。What would you like?—I'd like…. というやり取りは、現実社会では、教科書のイラストが示すように、レストランにおいてウエイターと客の間で交わされるやり取りである。しかし教科書を用いた教室内の言語活動においては、本物のレストランで注文するというコンテクストを再現することはほぼ不可能である。つまり、このターゲット表現を身につけるためだけに児童をレストランに連れて行くことは、時間や費用の制約上難しく、また、日本国内でレストランに行ったとして、そもそも英語で注文する必然性は生じない。そのためどうしても、お互いによく知っている児童どうしで「ウエイター役」「客役」を演じるだけの「ごっこ遊び」となってしまう。

　2 つ目の問題は、目的の欠如である。現実社会における活動は、さまざまな目的を達成するために行われる。What would you like?—I'd like…. というやり取りは、「食べたい料理を得る」ことを目的として行われるはずである。しかし、教科書の言語活動においては、当然、やりとりをしても料理は出てこない。むしろ、ターゲット表現を覚えるために料理を注文するフリをする。つまり、目的を達成する手段としてことばを使う、という本来の方向性が逆

転し、ことばを使うために場面を設定するという、いわば目的と手段の反転が起こってしまっている。

　もちろん、こういった活動が、外国語の習得に全く役立たないというわけではないが、本来求められている「言語活動」とは異なっていることは否めない。本来の言語活動とは、コンテクスト中で、目的をもって、自分の気持ち・考えを伝え合う活動であり、文部科学省 (2017b)『小学校学習指導要領（平成 29 年告示）解説　外国語活動・外国語編』の中では、このように記されている（強調は早川による）：

> コミュニケーションを行う目的や場面，状況などに応じて，身近で簡単な事柄について，聞いたり話したりするとともに，音声で十分に慣れ親しんだ外国語の語彙や基本的な表現を推測しながら読んだり，語順を意識しながら書いたりして，自分の考えや気持ちなどを伝え合う (p71)

> 言語活動を行う際は，単に繰り返し活動を行うのではなく，児童が言語活動を行う目的や言語の使用場面を意識して行うことができるよう，具体的な課題等を設定し，その目的を達成するために，必要な言語材料を取捨選択して活用できるようにすることが必要である (p101)

　このように、言語活動を行う「目的」や「場面」を明確に示し、その「場面」に合った表現を「取捨選択」しながら自分の考えや気持ちを伝えることのできる活動を工夫する必要がある。本稿は、こうした問題意識の下、言語活動に目的とコンテクストを提供する素材として、英語絵本の活用を提案するものである。

3. 言語活動の素材としての絵本

　前節で、レストランでの英語表現を実地で学ぶ機会をつくるのは困難だと述べたように、実際のコンテクスト中で英語を学ぶのが難しい現状の中、絵本は、「一定のコンテクストの中で」「主人公の気持ちになり」英語を学ぶのに適した素材である。アレン玉井（2019）は、次のように述べて、文脈の中で英語に触れることの重要性と、その文脈を提供する素材としての絵本の可能性に触れている（強調は早川による）。

> 　日本という国においては、英語で自然なやり取りをするという状況はほとんどありません。ですから言語習得という観点からすると、[...]教室において子どもたちがなるべく自然に、意味のある文脈の中で英語に触れることができるように工夫する必要が出てきます。(p.124)

> 　言語の獲得に文脈が重要であることを認識すると、子どもに物語を話してあげること、つまりストーリーテリング（storytelling）がいかに

言語習得に役立つかが想像できると思います。<u>物語が作り上げる文脈の中で</u>、児童は知らない単語の意味を想像し、語彙や統語、そして実際に使用する力を養っていきます。(p.126)

　本稿では、What would you like?—I'd like…をターゲット表現として、そのやりとりをすることに意味のある、絵本を用いた活動を考える。そのための素材として、以下の絵本を使用する：

Russel Hoban and Lillian Hoban. (1964; renewed 1992) *Bread and Jam for Frances*. Harper Collins. ISBN 0-06-022359-6

　この作品は、好き嫌いが多くパンとジャムしか食べたがらない主人公（アナグマの女の子）の Frances が、両親が勧める食べ物を断り続けた結果、ほかに食べたいものがあってもパンとジャムしかもらえなくなってしまうというストーリーである。以下に、本文の一部（小学校外国語の授業で使いやすいよう一部を簡略化してある）を示す：

It was breakfast time.
Father was eating his egg.
Mother was eating her egg.
Gloria in a high chair was eating her egg too.
Frances was eating bread and jam.
"Why do you keep eating bread and jam," asked Father, "when you have a lovely soft-boiled egg?"
"I do not like eggs," Francis answered.

That evening for dinner Mother cooked veal cutlets.
Frances was eating bread and jam.
"She won't try *anything* new," Mother said to Father.
"She just eats bread and jam."

The next morning at breakfast, everyone had fresh orange juice and poached eggs on toast.
"I have no poached egg," said Frances.
"Father has a poached egg. Mother has a poached egg. Even Gloria has a poached egg, and she is nothing but a baby."
"But you do not like eggs," said Mother.
"Have some bread and jam if you are hungry."

That evening for dinner Mother cooked spaghetti and meatballs.
"Spaghetti and meatballs is a favorite with everybody," said Mother.
Frances looked down at her plate and saw a slice of bread and a jar of jam.
Frances began to cry.

　こうした絵本を読みながら、コンテクストに合わせて言語表現を取捨選択し、目的をもって、自分の考えを伝えるためにターゲット表現を用いることができるようにするには、どのような活動が想定できるだろうか。本稿は、「絵本の続きを児童に予測させる」というやり取りを提案する。絵本の続き、と一口に言ってもさまざまな側面があるが、今回のターゲット表現をうまく使用するため、「登場人物が何を食べたいか当ててみよう」という目的を導入する。「〜は何が食べたいか」と聞かれて答えるためには、必然的に What would…like? — …would lilke…という表現を使わざるを得ず、「当てよう」という活動のテーマ自体が、児童にことばを用いる「目的」を提供しているといえる。

　この絵本の場合、登場人物（特に Frances）が「食べたい」だろうと考えられるものは、ストーリーが進むにつれて変わっていく。そのことを踏まえた上で何が食べたいか当てさせた場合、理想的には以下のようなやり取りが想定されるだろう。

> **Day 1, breakfast**.（見本として、教師が自分で尋ね自分で答えてみせる）
> What would Frances's family like? — They'd like eggs.
> What would Frances like? — She'd like bread and jam.
>
> **Day 1, dinner**.（教師が尋ね、児童に答えさせる）
> What would Frances's family like? — They'd like veal cutlets.
> What would Frances like? — She'd like bread and jam.
>
> **Day 2, dinner**.（児童に答えさせる）
> What would Frances's family like? — They'd like spaghetti and meatballs.
> What would Frances like? — She'd like spaghetti and meatballs.

　つまり、Frances の家族は最初から食卓にのぼった食べ物を食べたがるが、Frances だけは最初頑なにパンとジャムのみを求める。しかし徐々に家族が食べているものが気になりだし、自分も食べたくなっていくのである。

　上記は、想定される「模範」のやりとりであって、児童が何の準備もなく、すぐにこのような発話ができるとは考えにくい。現行教科書に載っているような、特定のフレーズを習得するために人為的につくられた言語活動と異なり、実際の言語使用は、コンテクストに合わせてことばの使い方を選び、適切に変化させなければならないからである（指導要領解説に「必要な言語材料を取捨選択して活用」とあった通り）。次節では、この「コンテクストに合わせて必要な言語材料を取捨選択」することを児童に明確に説明するために、SFL の理論枠組みを導入する。

4. SFL によるコンテクストの 3 要素を意識させる

　前節に見たように、絵本のコンテクストを理解した上で登場人物が食べたいものを当てるという場合、児童に、単に「状況に合わせてことばの使い方

を変えましょう」と言っても、具体的に何をどう変えればいいのか分からないだろう。コンテクストをいくつかの要素に分解し、どの要素が変化すると、ことばのどの部分がどう変化するかを児童に明示的に示す必要がある。本稿は、そのための理論枠組みとして SFL を利用することを提案する。

　まず、SFL によるコンテクストの考え方をまとめる。Halliday & Matthiessen (1999: 320-321) によれば、コンテクストは、field, tenor, mode という 3 つの要素から成り立つ。

- **field**：the field of activity and subject matter with which the text is concerned ('what's going on, and what is about?')
   ＝ 何をしているか・何について話しているか
- **tenor**：the relationship between the interactants, between speaker and listener, in terms of social roles in general and those created through language in particular ('who are taking part')
   ＝ 誰と話しているか
- **mode**：how the linguistic resources are deployed
   ＝ どのようにはなしているか

　このコンテクストの 3 要素を、What would…like?—…would like…. というターゲット表現に関わるコンテクストに当てはめてみると、field とは、「何を注文するか（あるいは何が食べたいか）」であり、tenor は「誰が誰に注文するか」、mode は「どうやって注文するか」のことである。この 3 要素を意識して語彙・表現の選択法を児童に指導する方法を以下に考える。

4.1 field：何を注文するか（何が食べたいか）

　field に注目すると、「何を注文するか（この場合は何が食べたいか）」によって、下記の表現の括弧部が変化する。

        She'd like (　　　　　　　　).
        They'd like (　　　　　　　　).

　field と言語表現の相関性を児童に理解させるため、上記を板書した上で、「食べたい物を選んでカッコに入れてみよう」という指導が考えられる。食べ物を表す英語表現が小学生児童には難しすぎる場合、食べ物を描いた絵カードを掲示し、選択肢とする方法もあるだろう。つまり、spaghetti and meatballs や bread and jam などのフレーズを、そのイラストにと共に示した絵カードである。さらに、図 1 のようなワークシートを用いて、グループで相談しながら、該当箇所に絵カードを置かせていくのも効果的だろう。

図 1：ワークシート例

Bread and Jam for Frances

What would they like?

	day 1 breakfast	day 1 lunch	day 1 dinner	day 2 breakfast	day 2 lunch	day 2 snack	day 2 dinner	day 3 lunch
Frances								
Family								
Albert								

そして結果的に、教師の問いかけに対し、下記のように答えられるように導くのである。

> What would Frances's family like? — They'd like <u>eggs</u>.
> What would Frances like? — She'd like <u>bread and jam</u>.

4.2 tenor：誰が誰に注文するか？

　tenor に注目すると、「誰と誰が話しているか」によって、下記の括弧部が変化する。

> What would (　　　　) like? – (　　　　)'d like ….

　tenor と言語表現の相関性を児童に理解させるため、上記を板書した上で、「人を表す単語を選んでカッコに入れてみよう」という活動が考えられる。人・代名詞のカードを掲示して選択肢として利用すると、児童は答えやすいだろう。その上で、自分と店員の間のやり取りであれば、自分の頼みたいものを注文するため、以下のようになると説明できる。

> What would <u>you</u> like? — <u>I</u>'d like a hamburger.

一方、絵本の続きを予想する場合、他の人の頼みたいものを説明するため、適宜カッコの部分を変えていかなければならない。

> What would <u>Frances's family</u> like? — <u>They</u>'d like eggs.
> What would <u>Frances</u> like? — <u>She</u>'d like bread and jam.

こうした枠組みを提示し、児童にカッコ内に適切な人・代名詞を入れる練習をさせることは、tenor によって発話を適切に調整する力を身につけるのに有効だろう。

4.3 mode：どうやって注文するか

　mode に注目すると、「どのように話すか」によって、ことばの使い方は大きく変わることを児童に教える必要がある。小学校 5、6 年生になると文字による読み書きも学習対象となるが、それによって児童は、授業で学んだことをノートに記録したり、意見をまとめるためのメモを作成することができるようになる。3、4 年生までは基本的に、話す・聞くのみが学習領域のため、口頭によるやり取りだけで授業は終了するが、5、6 年生になったら、「みんなの食べたいものをメモにまとめてみよう」のような形で、学んだことを文字で記録しておく活動もぜひ取り入れたい。

　ここまで、field, tenor によって適切な表現を入れて練習してきた口頭練習においては、What would Frances like? — She'd like bread and jam. のように、主語や述語の揃った文の形が使われた。

　しかし「誰が何を食べたいか」をまとめて文字で記録しておく場合（= 対面のやり取りとは異なる mode の場合）、文構造をとらなくても、下記のように単語を並べるだけで済む。

> みんなの食べたいものをメモにまとめてみよう
>
> Day 1, breakfast
> Frances …(bread and jam).
> Her family …(eggs).
>
> Day1, Diner

教室においては、上記のカッコ部を空欄にしたプリントを作成して配布し、Day 1 についてのみ、板書によって書き方の見本を示した後、Day 2、Day 3 を児童にまとめさせるなどの訓練も、mode によることばの使い方を意識させるのに有効な活動となるだろう。

5. まとめと今後の課題

　ここまで、小学校英語教育においては、言語活動の中で英語表現を使いながら学ぶことが重要であるが、目的やコンテクストのない活動は無意味であ

るという問題意識から出発し、絵本のストーリーを有効に活用する言語活動を提案してきた。それは、絵本を楽しみながら「お話の続きを予想しよう」という課題を与えることである。今回の絵本では「お話の続き」を予想することはすなわち「登場人物が何を食べたいか当てる」ことであるが、絵本によって別のことを予想させて同様の活動を行うことが可能である。

　この課題を遂行するためには、児童はコンテクストのさまざまな要素を検討し、ことばの使い方を調整しなければならない。そのための枠組みとして、SFL のコンテクストの 3 要素、field（何について話しているか）、tenor （誰と話しているか）、mode（どのように話しているか）の概念を用いることによって、教員は、今の場面における field、tenor、mode とは何であり、それぞれの要素が変化すると、ことばのどの部分が変わるかを整理し、児童に明示することが可能になる。

　児童にとって意味のある活動で英語を身につけるための訓練法を考えるための理論枠組みとして、今後も SFL を用いた有効な方策を考えるとともに、実践検証による改善を目指したい。

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テナーに基づくビジネスメールの言語使用分析
Tenor-Based Analysis of Language Use
in Business Email

劉　慕璇
Muxuan LIU
お茶の水女子大学（大学院生）
Ochanomizu University (Graduate Student)
小林　一郎
KOBAYASHI, Ichiro
お茶の水女子大学
Ochanomizu University

Abstract

Honorific language (keigo) in Japanese culture serves as a distinct form of communication, reflecting societal roles and carrying essential implications for interpersonal dynamics. This research focuses on the usage of keigo, with a specific emphasis on its application within the realm of business emails, employing a tenor-based text analysis approach. The study delves into how various factors, including social positions, hierarchical relationships, etc.) influence language generation in this context. Furthermore, the research expands upon the traditional keigo framework by introducing the concept of honorific concatenation. The implications of this study extend to the development of AI systems capable of accurately deciphering the intricate interpersonal meanings embedded in business emails, holding potential significance for Japanese language learners and linguistic analysis.

1.　はじめに

　敬語は、日本文化の社会的身分を反映したコミュニケーションの手段として、発話の一つの形式とされている。日本語によるコミュニケーションにおいては、とくに社会的要因が重要な役割を果たす。文化伝統、価値観、身分、階級などに基づいて、発話の形式や文体を変えることで、文字通りの以上の意味を伝えることができる。

　敬語の文体の中で特に重要な特徴は「フォーマルさ」である。現代日本語には尊敬語、謙譲語、そして丁寧語といった敬語の要素が存在する。これらの敬語は、話者が相手に対して尊敬の念、謙虚さ、丁寧さなどを示すために使用される。しかし、日常生活において敬語の使い方は複雑であり、問題点も存在する。敬語の使用には、話者間の社会的地位、親密さ、場面などを考慮する必要がある。例えば、上司と部下の間では頻繁に尊敬語が使用される

一方、友人間ではくだけた言葉遣いが行われることが多い。

　このように、敬語は日本のコミュニケーションにおいて重要な役割を果たしており、社会的身分や人間関係を具現する手段として、文化的な伝統や価値観を反映している。しかし、敬語の使用は社会的な場面によって異なり、正確な使い方を理解するためには、社会的な背景や対人的な関係性を考慮する必要がある。

　選択体系機能言語学（SFL）はその理論の中に社会集団の中における文化的背景までを含むコンテクストを導入し、社会の中における言語の機能面から言語体系の考察を行なっている。言語資源を選択する体系には社会的状況も考慮されており、社会的状況（コンテクスト）の選択に基づき、言語として表現したい意味内容が決まり、それを具現するための語彙・文法規則が選択され、それに適した表現（音や文字など）が選択され、テキストが具現されるとする。テキストはコンテクストの情報を受けて具現されるため、言葉づかいの中に、社会的地位や階級、年齢や職業、男女や国籍などに関する話者や発話相手の属性が表現される。また、同時に時代や地域、社会の時流や文化的背景、コミュニケーションのスタイルや態度、感情や思想など、社会集団における属性も表すことが可能である。

　選択体系機能言語学の言語生成の制約をもとにコーパスを作ることができれば、ビジネスメールの対人関係やメールの内容に潜んでいる対人的な意味を正確に分析できる AI システムを開発できると考える。それを実現するために、本研究ではフィールドをビジネスメールでのやりとりに限定した場合のテナーの体系網を詳細に定義したコーパスを作成する。特に、叙法における敬語法について、一般的にある文の敬語は、選択体系網において尊敬語、謙譲語、丁寧語として分類されるが、ビジネスメールの場合、「そう申し上げたら、部長は笑っておられた」、「そう申し上げたら、部長は笑っておられました」及び「お読みになっていらっしゃいます」のように、文は「尊敬＋謙譲」、「尊敬＋謙譲＋丁寧」、「尊敬＋『て』＋尊敬」などと言った敬語連結の形で表現されることもあり、敬語連結を叙法の体系網に追加し拡張をおこなった。

2. ビジネスメールにおける敬語使用の規範

　角岡編（2016）は日本語の叙法に対して選択体系網を提示し、敬語法について検討している。彼の調査によれば、敬語が使用される際には、「尊敬」「謙譲」「丁寧」の 3 つの選択肢が設けられている（図 1 参照）。

　また、照屋（2007）は「日本語の語彙文法の機能行列」において動詞、美化語、接尾辞を定義し、さらに「最も一般的な敬意のシステム」の中で日本語の Politeness の限定性を論じている。

　尊敬、謙譲、丁寧という 3 つの分類は、敬語の使用が明確に区分けされている例文においては適用可能である。例えば、以下のような例文がある。

例文①：　「社長がおっしゃる」（尊敬）

例文②：　「私が参る」（謙譲）
例文③：　「私が行きます」（丁寧）

　しかし、ビジネスメールの実際の使用状況を見ると、1つの文に敬語が混在して使用されるケースが見受けられ（3章にて後述）、そのような場合にはこれらの分類がうまく対応できないことが問題となる。従って、この点を考慮した分析が求められる。
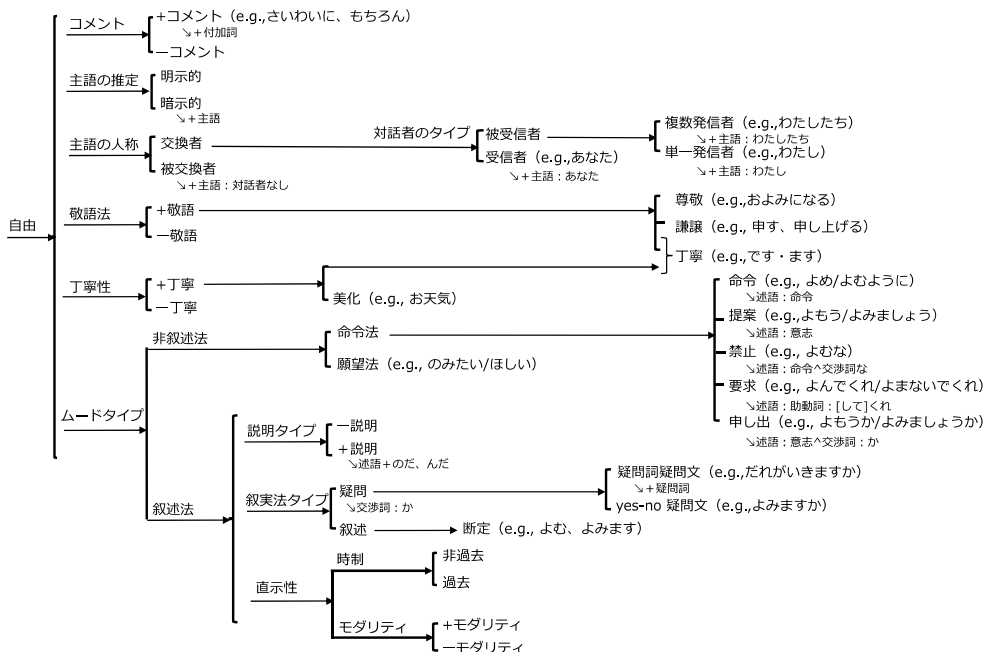

図1：日本語の叙法例（出典：角岡編（2016））

3. 一文における敬語の混用とその複雑性

　ビジネスメールにおける敬語の使用は多様性を持ち、その中でも一文内での敬語の混用が多く見受けられる。以下に示す例文④〜例文⑥では、尊敬語や謙譲語が丁寧語と共に使用されている事例を示している。

例文④：　「先生　が　おっしゃい　ました」
　　　　　　　　　　　（謙譲語）　（丁寧語）
例文⑤：　「そう　申し上げたら、部長　は　笑っておられた　よ」
　　　　　　　　（謙譲語）　　　　　　　　（尊敬語）
例文⑥：　「そう　申し上げたら、部長　は　笑っておられ　ました　よ」
　　　　　　　　（謙譲語）　　　　　　　　（尊敬語）　　（丁寧語）

　このような使用例は、二つまたはそれ以上の語が敬語化され、接続助詞「て」

でつながれる形を取る。この特徴を持つ表現は「敬語の指針」において「敬語連結」と呼ばれている。また、「二重敬語」、つまり同類の敬語を二重に使用する概念と一見類似しているが、両者は同一ではないことを明確にする。

　以下の例文⑦～例文⑨では、敬語連結の具体例を示す。

<div align="center">

例文⑦：　「お読みになってくださいます」
例文⑧：　「お読みになっていただきます」
例文⑨：　「御案内してさしあげます」

</div>

　上述したように、一文内での敬語の混用は、ビジネスメールにおける敬語使用の一大特徴であり、その慎重な解析が求められる。角岡（2016）、照屋（2007）および照屋編（2022）の先行研究が示す通り、尊敬語、謙譲語、丁寧語の分類はあくまで基本的な規範であり、実際の言語使用においてはそれらが複雑に絡み合うことを理解する必要がある。「敬語連結」の概念は、この複雑性を一定程度把握するための有用な道具となり得るが、それ自体も「二重敬語」などと区別し、それぞれの特徴と用途を理解することが必要となる。これらの理解は、ビジネスメールにおけるより適切な敬語使用に対する理解を深め、コミュニケーションを円滑にするために重要であると言える。

4. 叙法の拡張とその必要性
4.1 叙法体系網の拡張：主語の人称

　ビジネスメールにおける敬語の使用は、一文内での「敬語の混在」が特徴的であり、その解析には既存の枠組みを拡張する必要がある。その一つの方法として、図1の体系網を拡張することが挙げられる。これは、尊敬語、謙譲語、丁寧語だけでなく、その他の要素、特に「主語の人称」を考慮に入れた叙法の解析が必要となるからである。

　図2に示されるのは、主語の人称を考慮に入れた拡張叙法体系網であり、ビジネスメールに特化した形で表現されている。具体的には、ビジネスメールの文脈においては、対話者のタイプは「送信者」と「受信者」の二つの視点から理解することが必要となる。これは、ビジネスメールの対話形式が基本的に二者間のコミュニケーションであることに起因する。つまり、送信者は自分の立場と意図を明確に表現しながら、一方で受信者の立場や感情を尊重し、適切な敬語を使用する必要がある。

　さらに、人数の観点から見ると、「単一」または「複数」の二つに分けられる。この分類は、送信者または受信者が一人だけであるか、それとも複数の人々を含むかによって変わる。ビジネスメールの開始部分や結末部分で相手の名前を使用する場合や、自分の名前を述べる場合など、対話者のタイプ（人数、受信者・送信者の立場）によって敬語の適切な使用が特に重要になる。例えば、「田中様、いつもお世話になっております」という短文の場合、単一の受信者に対する敬意が、「様」という尊称と、「いつもお世話になっております」という敬語表現で示されている。それに対して、「各位、いつも大変お
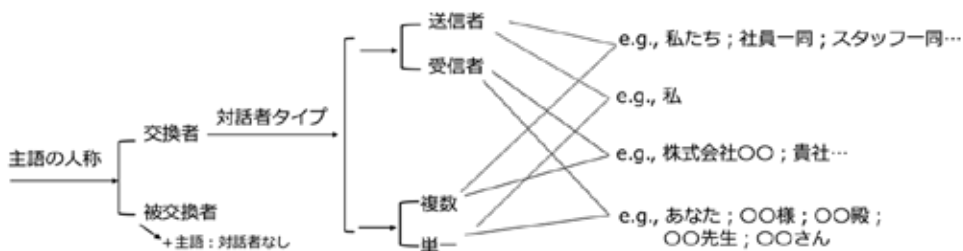
図２：主語の人称に対する拡張された叙法体系網

世話になっております」という短文の場合、複数の受信者に対しては、「各位」という尊称と、「いつも大変お世話になっております」という敬語表現で敬意を示している。

　単一の受信者に対するメールと複数の受信者に対するメールでは、使用する敬語や表現が異なる。複数の受信者に対するメールでは、「各位」などの一斉に複数の人に対する敬称を用いるべきである。また、具体的な指示がある場合には、その指示が全員に当てはまるのか、それとも特定の人に限定されるのかを明確にする必要がある。

　受信者と送信者の立場もまた、敬語の選択に影響を与える。例えば、上司へのメールでは尊敬語を多く用いるべきであり、部下や同僚に対するメールでは適切な敬語を使用しつつ、よりフレンドリーな表現も混じるかもしれない。また、顧客へのメールでは、丁寧語や謙譲語を多用し、親しみやすさと尊重のバランスを保つ必要がある。

　上司や年配者、顧客などに対しては尊敬語や丁寧語を用いるのが一般的である。また、自分の行為や意見を述べる際には謙譲語を用いることが多いである。対話者の立場は敬語の選択に大きな影響を与える。

4.2 叙法の拡張：敬語法

　日本語の敬語法はその一文内での使用法の多様性により、特に複雑性を帯びている。本稿の第３章で述べたように、ビジネスメールにおける敬語の使用では、一文中に複数の敬語表現が混在するという特徴が見受けられる。これらの複雑性を適切に扱うために、我々は敬語法を叙法的に拡張する提案を行う。特に、一文中における「敬語連結」や「二重敬語」の現象に焦点を当て、敬語法とこれらの表現がどのように連携しているかについて理解を深めることが必要であると考えている。

　そこで、図３で示されているように、敬語表現を「単一表現」と「敬語連結」の２つのカテゴリに分けて考えることを提案している。単一表現では、「尊敬語」、「謙譲語」、「丁寧語」の３つの基本的な敬語を扱う。一方、敬語連結では、これらの基本的な敬語を組み合わせた表現を扱う。具体的には、尊敬（「尊敬語＋て＋尊敬語」、「尊敬語＋丁寧語」）、謙譲（「謙譲語＋て＋謙譲語」、「謙譲語＋丁寧語」、「尊敬語＋謙譲語」、そして「尊敬語＋謙譲語＋丁

寧語」の各パターンを考慮する。
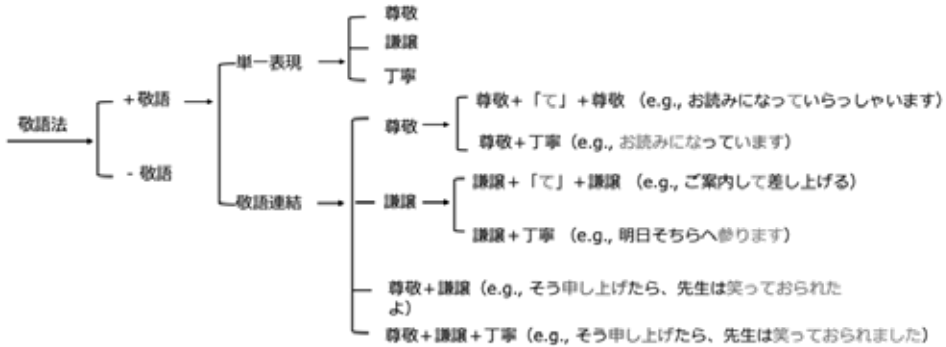
図３：敬語法に対する拡張された叙法体系網

　このような敬語法の叙法的拡張により、一文中で混在する敬語表現の解析や生成が容易になる。

4.3　ビジネスメールに限定した役割関係の考慮

　本稿ではフィールドをビジネスメールに限定し、敬語の使用がどのように役割関係や社会的距離に影響されるのか、特にビジネスコンテキストにおける具体的な例を通じて明らかにすることが目的の一つである。敬語表現はコンテクストによって適切な形が変わるため、ビジネスメールという特定の状況を対象に分析することで、より具体的な敬語の使用法を理解することができる。

　図４ではビジネスメールにおける役割関係を示している。対話参加者の立場は、メールの送信相手の視点から設定されている。具体的には、「内」、「外」、「目上」、「同輩」、「目下」というカテゴリで役割関係が分けられている。

　これは、日本語の敬語表現が強く内外関係や目上・目下関係に影響されることを反映している。例えば、会社内のメンバー（「内」）に対するメールではある程度の親密さや共通の理解が前提とされ、そのため敬語の使用は限定的になることが多い。一方、他社の人間（「外」）や目上の人に対しては、より敬語を使うことが求められる。
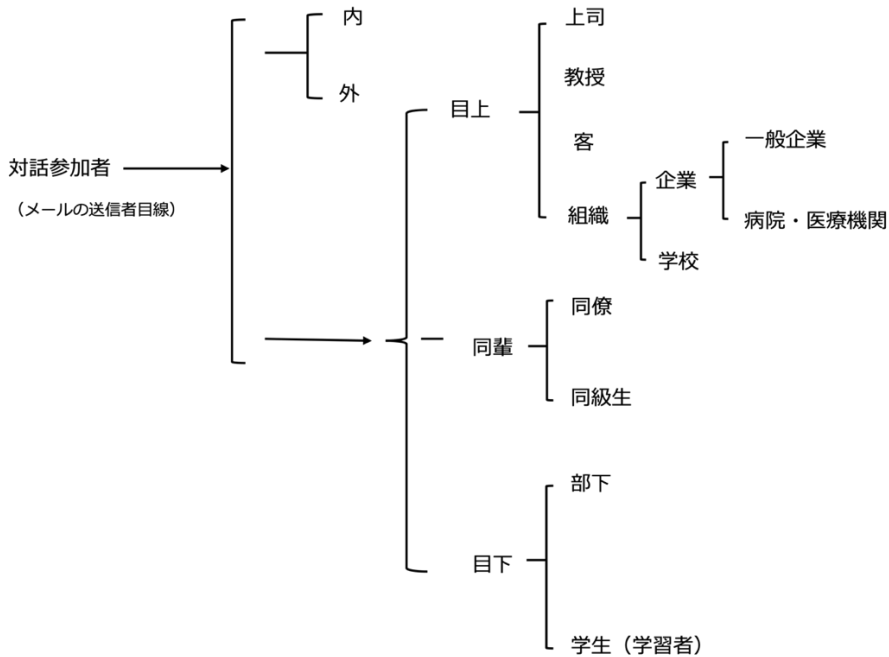
図４：ビジネスメールに限定した役割関係

5. おわりに

　本稿では、ビジネスメールにおける日本語敬語の使用を明らかにするために、選択体系機能言語学（SFL）に基づいて既存の叙法体系網を拡張した。この拡張では、敬語の表現の多様性とその複雑性に焦点を当て、ビジネスメールの各パート（挨拶、本文、結びの言葉）における敬語の使用を詳細に分析した。さらに、ビジネスメールの敬語使用が送信者と受信者の社会的な関係にどのように影響するかを明らかにするため、内と外の関係や目上・同輩・目下という社会的な要素を組み込んだ敬語法を提案した。これにより、具体的なビジネスメールの文脈における敬語表現の適切な使用を理解し、その社会的な背景をより深く考察することが可能となった。この拡張は、ビジネスメールにおける敬語表現のバリエーションを具体的に示すだけでなく、それがメールの送信者と受信者間の社会的な関係にどのように影響するかを詳細に解析する新たな枠組みを提供する。

　一方で、本研究が提示する選択体系網は、AI システムの開発にも応用可能であると考えられる。選択体系機能言語学（SFL）は、社会的状況を言語表現に反映させるという観点から、AI による言語処理の進化に対する有用な理論的基盤を提供することができる。

　選択体系網の持つ選択肢の豊富さは、AI システムにおいて柔軟かつ適切な自然言語文生成につながるため、社会的状況の記述から言語資源の選択の関係をより精緻に表現したものを AI システムに取り込むによりその性能の向

上が期待される。

　今後の課題としては、本研究で提案した体系網を用いて、AI による敬語変換システムの構築を進め、その運用における挑戦について検討することが挙げられる。これにより、人間のコミュニケーションを理解し、適切な敬語を使用する能力を持つ AI の開発に一歩近づくことが期待される。

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Multimodality in the EFL Classroom: Learning English with Multimodal Texts

TERAKAWA, Kaori
Dokkyo University

Abstract

Systemic functional linguistics investigates how meanings are exchanged through language. Although it focuses mainly on language, several studies have been conducted on how other semiotic systems such as visual images and films convey messages. Previous research has shown that the use of multimodal texts in education is helpful for young children and school-age students in English-speaking countries. However, little research has examined how multimodal texts can be adapted to the context of teaching English as a foreign language (EFL). The first part of this study analyzes multimodal texts, while the second part considers the possible application of using these kinds of texts in EFL classrooms. The multimodal texts adopted in this study are covers of magazines such as Cosmopolitan and Men's Health, which present ideal images of men and women to the target readers; these are examined to reveal how the meaning-making system works from the verbal and visual aspects. Furthermore, using these kinds of texts, this study suggests ways to provide learners of English with a deeper understanding of English grammar by using such texts, and clarifies the role of visual images in improving reader comprehension.

1. Introduction

Halliday (1994) views language from a functional perspective, that is to understand language in the context of a situation. He believed that language cannot be explained without referring to the situation, and that people communicate because they have something to say. People primarily use language to convey their messages or meanings, and the language they use in messages need not necessarily include grammatically correct sentences; some even communicate non-verbally using facial expressions and gestures. O' Toole (1994) and Kress and van Leeuwen (1996, 2021) have extended Halliday's work on language to reading images. Using the three metafunctions of Halliday's terminologies to understand language and its context, they have proposed a framework for reading visuals, including art, print ads, and moving images.

More recently, several researchers worldwide have attempted to use multimodal texts for language education (de Silva Joyce and Feez, 2016, 2019; Diamantopoulou, 2022). While Kress and van Leeuwen (1996, 2021) focused on reading and annotating visuals, other researchers involved in second or foreign language education are attempting to use multimodal texts in the classroom—a natural phenomenon considering that communication methods are not limited to text and the current trend of using images and videos to communicate. Influenced by these researchers, I aim to

explore ways of integrating multimodal texts into English-learning classrooms at Japanese universities. It is common to use a published textbook when teaching English, and authentic multimodal texts can be a good resource for studying the English language as well as the culture informing the text. Not many studies have examined the application of multimodal analyses to English education in Japan, utilizing Halliday's functional linguistics. Consequently, this study can be considered novel and aims to contribute to studies in the context of Japanese EFL classrooms.

The first section of this paper describes briefly the theoretical background of this study. The following sections present multimodal analyses of two magazine covers as well as strategies to utilize multimodal texts in English classes at Japanese universities.

2. Analytical framework of multimodal texts

The framework used to analyze multimodal texts in this study was based on the work of Royce (1998, 2007). Kress and van Leeuwen (1996) and Halliday's (1994) frameworks were used to analyze the visual and verbal parts, respectively. I further examine what Royce (1998) calls 'intersemiotic complementarity.' This was done to examine the interrelationship between the visual and verbal, with the aim of evaluating the similarities and differences between the two modes and revealing how they complement each other as well conduct their roles independently.

When analyzing a multimodal text, the first step is to examine the visual; the second, consider the verbal; and the third, see their roles to strengthen their meanings together. The elements that need to be considered when analyzing the magazine covers are summarized in the following sub-sections.

2.1 Halliday's three metafunctions

As mentioned in the introduction, Halliday views language from a functional perspective. He believed that there are three metafunctions of language: ideational, interpersonal, and textual. Ideational metafunctions refer to the people or objects in the text and refers to who or what is going on; interpersonal metafunctions are related to the relationship between the text and the reader or listener; and textual metafunctions are related to information placement. What comes at the beginning of or later in the sentence is determined based on the information structure. According to Halliday, human language production should possess these three metafunctions regardless of the text or utterance (short or long), and when these three metafunctions are well woven together, humans can produce suitable speech or text. The next section explains in greater detail the elements to be analyzed in terms of these three metafunctions, specifically the visual elements.

2.2 Visual analysis of ideational metafunctions

According to Kress and van Leeuwen (1996, 2021), the elements to consider regarding ideational metafunctions are the participants, processes, attributes, and circumstances. Participants refer to people and objects in the visual; processes, the activity occurring in the visual; attributes, the items the participants have; and circumstances, the place or situation in the visual. By examining these elements, one can understand what occurs within the visual.

2.3 Visual analysis of interpersonal metafunctions

According to Kress and van Leeuwen (1996, 2021), visuals can be analyzed interpersonally through elements such as the gaze, social distance, involvement, power, and modality. A direct gaze demands that viewers engaged with the visual. Kress and van Leeuwen argue that the participant's gaze "demands something from the viewer, demands that the viewer enter into some kind of imaginary relation with him or her …" (p. 117). Viewers' impressions of the participant would differ if the participant were looking directly at the viewer or elsewhere. Social distance can be analyzed to determine whether the participant is close or far. If the photo of the participant is a close-up shot, the relationship between the participant and viewer is intimate, and if it is a long shot, the relationship is distant. Involvement is similar to the gaze in that it indicates the degree of involvement in the relationship. The horizontal angle indicates how involved the participant is with the viewer. The participant facing the viewer without turning their body indicates that they are fully involved. The vertical angle expresses the power relationship. Whether the participant is looking down or up determines their superiority: The participant looking down at a potential viewer suggests that they have more power than the viewer. The modality can affect reliability, and it can be analyzed in terms of the degree of realism in the visual. If the visual has the higher modality, it can be considered realistic. By examining interpersonal metafunctions, the relationship between the visual elements and viewer can be revealed.

2.4 Visual analysis of compositional metafunctions

Kress and van Leeuwen (1996, 2021) propose that compositional metafunctions can be analyzed through information value, framing, and salience. Information value is affected by placement: the top half of the layout expresses the ideal, whereas the lower half the real. Whatever is framed and placed in the center receives the most attention. Salience refers to the size of an element. Kress and van Leeuwen understood that the larger the element, the more important it is compared with other smaller visual elements. The placement of visual elements creates meaning; therefore, the location of the element in a layout is crucial.

3.   Analyses of the magazine covers

Now that the framework for analyzing the visual has been described, I demonstrate its use by examining the cover of Men's Health and Cosmopolitan, respectively. These magazines were chosen for this study because they seem to convey unique messages both visually and verbally.

3.1 Analysis of the visual in the Men's Health magazine cover

The first elements to consider are the ideational aspects of the multimodal texts. The participant in the Men's Health cover is a man named Rob McElhenney, who appears to be an American actor and strong-looking man with a large muscle mass. In the visual, he is posing while looking directly at the viewer, crossing his arms, showing off his muscles, and grinning slightly. In other words, by being displayed as a cover model, he is possibly training to become stronger and larger. He expresses confidence

as he looks directly at the potential viewer while crossing his arms, and shows friendliness as he smiles slightly; furthermore, the clothing is casual and he looks relaxed and natural overall. There is no background setting; therefore, the place is not specified and it could be located anywhere.

In terms of interpersonal metafunctions, the man on the Men's Health cover is looking directly at the viewers, and thus demanding their full engagement and pressuring them to look back at the participant. In terms of social distance, the relationship between the participant and viewer is neither too far nor too close, as it is a medium shot showing the man from the waist up. In terms of how involved the man is, he is slightly less involved because he is turning his body slightly to the right. Regarding the power relationship, the man has a little more power than the viewer because he is looking down slightly. In this visual, the man has the highest modality as he looks real because of signs of aging such as facial wrinkles and gray hair. However, it can also be argued that the man has lower modality because his muscles are too large. The argument for lower modality is strengthened by the fact that there is no background setting and no indication about where the man is.

Finally, in terms of compositional metafunctions, the man's face is placed at the top of the layout, and thus, the man's face is implied to be ideal; the man's arms and waist, which are placed lower, can be considered real. The man attracts the most attention because he is somewhat framed by the verbal elements. The man is the largest element of the magazine cover, and therefore, the most salient; further, the composition of the visual reinforces his salience.

3.2 Analysis of the visual in the Cosmopolitan magazine cover

The Cosmopolitan magazine cover was analyzed in terms of the three metafunctions in the same manner as that for Men's Health cover. The first metafunction is the ideational meaning of the visual. The participant is a woman who appears to be an American celebrity. There are more processes in the Cosmopolitan magazine cover compared to those in the Men's Health cover. The actions occurring in the visual include posing, looking directly at the potential viewer, standing in a garden, gardening, and keeping the mouth slightly open without smiling. In terms of attributes, there are more objects in the Cosmopolitan magazine cover compared to that of Men's Health. The woman is holding a pair of large garden scissors and roses. A further difference from the Men's Health cover is that the Cosmopolitan visual includes a circumstance: the woman seems to be standing in a garden. Thus, more meanings or situations are expressed in the Cosmopolitan magazine cover compared to that of Men's Health.

In terms of interpersonal metafunctions, the two magazine covers are similar in that the cover model is looking directly at the potential viewer, the social distance is medium, and the woman has slightly more power than the viewers as she is looking down slightly. The Cosmopolitan cover has high modality because the woman is a real celebrity and the flowers look real. In addition, there are several other circumstances. The place is specified—she is in a rose garden. However, it can be argued that the visual has lower modality because the woman has no wrinkles and her skin is extremely smooth and flawless. There is also something amiss about the visual because a situation where a well-dressed woman is gardening may be unrealistic.

In terms of the compositional metafunctions of the visual, the composition is similar to that of the Men's Health cover. As mentioned earlier, Kress and van Leeuwen (1996, 2021) discuss the half top of the page indicates the element is ideal and lower part of the layout express real. If this is taken into account, what is ideal are the woman's face and upper body, which may imply that the cover woman is someone who potential viewers of the magazine admire for. Furthermore, her lower body and the rose garden are real, implying that a woman or any woman who is in a garden is real. What is striking about this visual is that there are other prominent elements such as the large garden scissors. The scissors stand out because they are colored red; no other part of the visual is as vivid as the color of the scissors.

3.3 Analysis of the verbal in the Men's Health magazine cover

The analyses of the two magazine covers thus far has focused on the visual elements. The next step involves analyzing the verbal elements. This analysis can be conducted in detail using Halliday's framework; however, in this work, the analyses are comparatively simplified in order that they can be applied to the English-learning context in Japanese universities. For analyzing the verbal elements, I first looked at the sentence structures (i.e., whether they were sentences or noun phrases) and interpreted the grammatical features. Consequently, I noticed some distinct grammatical features, namely, the high frequency of the use of comparative and superlative degrees. There are eight comparative degrees and two superlative degrees in the Men's Health cover, and one can glean that the overarching message of the verbal elements is to do more, work harder, and be a better "you." The table below summarizes the verbal analysis.

Table 1

Verbal Analysis of the Men's Health Magazine Cover (May 2021)

Grammatical features	Verbal elements in the text	Interpretations
Sentences (4)	*Take your shot* *"HEY, WHAT IS THE HEAVIEST WEIGHT I CAN LIFT?"* *TRAIN HARDER* *RECOVER FASTER*	Imperatives (3): **Demanding goods and services**; Forcing readers to respond (yes/no); has more power Question (1): **Demanding information**; Forcing readers to respond, in a friendly manner
Noun phrases (9)	*Men's Health*, *Ab Blasters*, *Memory Boosters*, *257 Ways to Power Up Your Life*, *The Legend of Murph*, *THE STORY BEHIND THE GREATEST WORKOUT*	The key concerns are **"health"** and **"workout."** Just displaying information; **no room to negotiate**; **not much exchanges** between the

	EVER, THE *MH FITNESS GEAR AWARDS* Pronouns: *Your*, *I*, *You*	man and the reader.
Comparative degrees (8)	*stronger*, *harder*, *faster*, *happier*, *funnier*, *calmer*, *sharper*, *more awesome*	The key concern is **to do more** and **to be a better "you.**"
Superlative degrees (2)	*heaviest*, *greatest*	The key concern is **to become bigger**.
Other features	Use of capital letters, bold letters, "!", arrows, highlighters, colors	Making the elements prominent and salient.

Note. The numbers in brackets indicate the frequency of the grammatical feature used.

Notably, the Men's Health cover seems to have a "given-new" structure in the verbal elements (see the magazine cover in Appendix A). While the words and phrases placed on the left are given or known information, the information on the right is new to the audience—this suggests that the part of the cover on the right is a door to new information that can be found in the magazine.

3.4 Analysis of the verbal in the Cosmopolitan magazine cover

The verbal elements of the Cosmopolitan magazine cover were analyzed similarly. Compared to the Men's Health cover, the Cosmopolitan cover had more sentences and fewer noun phrases. There are more sentences than noun phrases because the cover demands more communication with potential viewers. A declarative sentence provides information and requires readers to acknowledge that the statement is true; however, the reader has the option to disagree with the statement. In contrast, the purpose of noun phrases is simply to display items; therefore, there is little exchange between the verbal elements and the reader. Thus, sentences demand more communication with the reader than do noun phrases. Some of the sentences can be "marked" sentences, that is they are not regular declarative sentences. The use of marked sentences may confer a friendly tone to the verbal elements in this context. Table below summarizes the verbal analysis of the Cosmopolitan magazine cover.

Table 2
Verbal Analysis of the Cosmopolitan Magazine Cover (April 2020)

Grammatical Features	Verbal Elements in the text	Interpretations
Sentences (4) Marked sentences (2)	*THIS IS THE MOMENT SHE'S BEEN WAITING (PLOTTING?) FOR* *We need to talk about spring break* *Your moon sign KNOWS*	Declaratives (4): **Giving information**; Requiring readers to acknowledge the statement is true Utterance of the women (Marked sentences)

	WHAT YOU DID LAST SUMMER (ALSO, EVERYTHING ELSE) *Yeah, we garden now.* (Marked) *THE BILLION-DOLLAR PARTY THAT'S EITHER CANCELED OR … BETTER THAN EVER?*	Sounds like a question.
	All the new shorts: LITERALLY JUST HERE TO STUMP YOU ON YOUR SHOE CHOICE	Looks like a statement.
Noun phrases (2)	*COSMOPOLITAN, 29 hacks for hosting like a Cool Girl* Pronouns: *SHE, Your, You, we, We, YOU*	The key concerns are "the name of the magazine" and "**being a cool girl.**" Uses of **inclusive** "we" and the use of "you" pointing at potential viewers
Other features	Use of capital letters, bold letters, arrow, brackets, colors The noun phrases in sentences look like noun phrases.	Making the elements prominent and salient.

Note. The numbers in brackets indicate the frequency of the grammatical feature used.

3.5 Combined effects of the visual and verbal modes

Finally, the interrelationship between the visual and verbal elements remains to be examined: How do the two modes play their roles and complement each other? Royce (1998, 2007) calls this feature "intersemiotic complementarity." He provided a framework for analyzing intersemiotic complementarity and examined whether there were any synonymous or antonymous elements between the two modes. For example, the same meanings are expressed in both modes, such as strength, physical beauty, and the message to do more and become more confident. The two modes convey similar messages, and because there is more than one mode, the meaning is intensified.

The Cosmopolitan magazine cover includes synonymous as well as antonymous information. For example, although the image of the woman seems to depict her as "cold" and "cool" because of her serious face and the large, formidable scissors in her hand, the verbal elements of the cover convey friendliness.

There are other meanings when one mode plays the roles of both the verbal and visual. For example, because the two magazine covers use a photographic image, the creators of the covers make it easier to show what the "future self" might look like. The verbal elements express what the image cannot convey and provide detailed

information about the magazine's content. According to McCracken (cited in Stibbe, 2021, p. 11), the magazine cover "provides a 'window to the future self.'" Stibbe further argues that "while the out-of-reach goals may lead to anxiety for the readers, they provide an opportunity for advertisers to step in and offer to relieve the anxiety through purchases" (p. 116). Given that this statement is true, the purpose of the magazine cover is the same: placing an ideal-looking man or woman at the top and surrounding them with the real information that may ease the readers' anxiety or desire to be the ideal.

4.   Multimodal texts in language learning classrooms

Once teachers have conducted multimodal analyses as shown in the previous sections, they can prepare questions to discuss in the classroom such as those listed below. The first list of questions is related to the visual elements of multimodal texts. As briefly mentioned in the Introduction section, the target students in this study were Japanese university students.

- What type of impressions do you get from the man/woman?
- What is the man/woman doing? (Ideational metafunction)
- What does the man/woman have? (Ideational metafunction)
- Where is he/she? (Ideational metafunction)
- How close do you think you are with the man/woman? (Interpersonal metafunction)
- What is the power relationship between you and the man/woman? (Interpersonal metafunction)
- How is the man/woman placed on the page? (Compositional metafunction)
- What is the most salient? (Compositional metafunction)

These questions are based on the analyses of the three metafunctions. With regard to the verbal elements, teachers may be able to ask the following questions:

- What words/phrases are often used?
- Select the nouns/noun phrases. Can you divide the words into groups with similar meanings?
- How many sentences are there? Why do you think that there are so many (so few) sentences?
- How many noun phrases are there? Why do you think there are so many (so few) noun phrases?
- Do you notice any special features?

Teachers could also go further and encourage students to think about "intersemiotic complementarity" using the following questions:

- What meanings are expressed both in the visual and verbal modes? Are these meanings complementary to each other? Do you think the meanings are emphasized because of the use of both modes?
- Are there any meanings that are expressed only in one of the two modes?

Teachers could provide examples when the same or a similar meaning is expressed in different modes to emphasize the message, and when different meanings are expressed across the two modes, they could facilitate the creation of new messages.

There are at least three advantages to using multimodal texts in language-learning classrooms: the language used in the class can be limited to the target language; students can gain an understanding of word usage and grammar in specific contexts; and students might be able to learn something beyond language, such as cultural values. The disadvantage of using multimodal texts is that the words and phrases in them are not always easy; such text is rather difficult for students learning English, as it is not formulated or rewritten for language learners.

5. Conclusion

Based on the assumption that authentic materials such as magazine covers may be good resources to use in language-learning contexts, the author explored ways to apply functional multimodal analysis to English education. This paper presents background information and an overview of the functional view of language, describes the analyses of two multimodal texts, and finally lists questions that can be asked to students to aid reading and discussing multimodal texts. Using multimodal texts may not directly improve students' English ability; however, it may boost students' language awareness and their ability to understand texts critically and view the language from different perspectives. This study used printed multimodal texts as examples; however, for future research, moving images, such as videos and movies, may be included in classrooms.

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Appendix A
Men's Health magazine cover
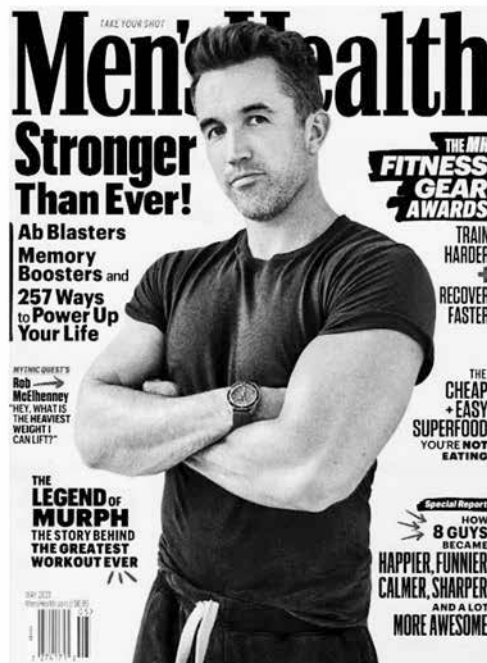
Appendix B
Cosmopolitan magazine cover

Genre Mapping of Reading Tasks in Japanese EFL Textbooks: Lower Secondary School Students' Reading Experience in School Genres

OSAWA, Koji
Kyoto University of Advanced Science

Abstract

In response to the globalized era, there has been an increasing demand for second language (L2) literacy development in ESL/EFL contexts. Literacy is viewed as a social activity where language and context co-participate in making meaning and as a prerequisite for individuals to fully participate in society. However, previous research on L2 literacy in Japanese EFL secondary schools showed learners' lack of macro-skills in reading comprehension and teachers' intense focus on lexico-grammar in teaching. So far, it has been proposed that the concept of genre is a potential solution to L2 literacy problems; however, few studies have been conducted on this area in Japanese secondary school contexts. This paper aims to investigate reading tasks in Japanese EFL textbooks for lower secondary schools from the genre perspective and to clarify what genres are present and how they are distributed. A total of 628 tasks in the textbooks were qualitatively analyzed. The findings showed that a non-school genre, the sharing genre family, was the most dominant, followed by the informing and engaging genre families. Moreover, the distribution of genre tasks was imbalanced across the textbooks, and some contained atypical lexico-grammatical features. These findings will help educators resolve the L2 literacy problems in EFL contexts.

1. Introduction

In response to the globalized era, there has been an increasing demand for second language (L2) literacy development in ESL/EFL contexts. Literacy was traditionally viewed as individual cognitive abilities to read and write a text. However, contemporary theorists have defined literacy as a social activity "where language and context co-participate in making meaning" (Schleppegrell, 2004: 5). Similarly, Kern (2000) defined L2 literacy as "the use of socially-, historically-, and culturally-situated practices of creating and interpreting meaning through texts" (16). From these perspectives, literacy is a prerequisite for individuals to fully participate in society (Christie and Derewianka, 2008), and L2 literacy development is crucial for academic achievement and successful engagement in our globalized society.

However, investigations of L2 literacy in Japanese secondary schools have

identified some problems with reading: (1) learners' lack of macro-skills for reading comprehension and (2) teachers' intense focus on lexico-grammar. First, Japanese lower secondary school (LSS) students lack macro-skills for reading comprehension. A report on the results of national standardized tests for Year 9 students in 2022 highlighted their difficulty in understanding interrelations across paragraphs and sentences and getting the gist of reading texts considering social purposes and contexts (National Institute for Educational Policy Research, 2023). Second, LSS teachers have intensely focused on micro-skills (i.e., lexico-grammar) in teaching reading. The current Course of Study (CoS) guidelines—an English curriculum designed by Japan's Ministry of Education—reports that although one of the students' reading goals is to develop macro-skills for reading comprehension, teaching practice in LSSs has still intensely focused on lexico-grammatical features and lacked a communicative perspective (MEXT, 2017). Thus, L2 teachers must deal with such problems to improve learners' reading abilities.

Previous research has suggested that the genre-based approach is one potential approach to fulfilling the increasing demand for L2 literacy and dealing with the challenges of developing L2 literacy. Rose and Martin (2012) proposed a genre-based pedagogical model of reading called 'Reading to Learn,' which introduced strategies to support L2 learners in becoming independent readers and writers in schools. In systemic functional linguistics (SFL), which views language as a social semiotic system, genre is defined as recurrently configured meaning and is characterized as follows.

> '[S]taged, goal-oriented, social processes'—social because we are inevitably trying to communicate with readers… goal-oriented because we always have a purpose for writing and feel frustrated if we do not accomplish it, and staged because it usually takes us more than one step to achieve our goals. (54)

Genre is realized using three register variables: field (i.e., what is happening?), tenor (i.e., who is involved?), and mode (i.e., what is the mode of communication?). Each variable is then realized by language resources to create meaning according to three metafunctions: the ideational metafunction (i.e., the resources for expressing and connecting ideas), the interpersonal metafunction (i.e., the resources for interacting with others), and the textual metafunction (i.e., the resources for organizing our experience; Rose and Martin, 2012).

Previous SFL researchers have explored genres learners need to control for their academic achievement—school genres. Rose and Martin (2012) created a taxonomy of school genres based on the social purposes of texts and the text structure, which consists of three major families, including engaging, informing, and evaluating. The engaging genre family was sub-categorized into five types: narrative, anecdote, exemplum, personal recount, and news story. The informing genre family had four text types: history, explanation, report, and procedure. The

evaluating genre family included argument and response. Each genre has a distinct text structure and lexico-grammatical features. The deep insights gained by SFL researchers have supported L2 learners' reading skill development, promoting an understanding of the interconnections between context, text, sentences, and words.

2. Literature review: Genre analysis in EFL contexts

Research on genres and genre-based pedagogy was first initiated for indigenous people in Australia and has spread worldwide across various educational systems (e.g., primary, secondary, and tertiary schools) and broad academic areas (e.g., science, history, and literature; Rose and Martin, 2012). This approach has also been adopted for textbook analysis in EFL contexts, including Japan (Osawa, 2022; Watanabe, 2017). Watanabe (2017) investigated writing genres in government-approved and commercial textbooks for upper secondary schools. The analysis showed that the former included a variety of school genres, whereas the latter included very few. Osawa (2022) examined the distribution of school genres in writing tasks using government-approved textbooks for LSSs. The results showed that the dominant genres were reports, stories, and arguments and that atypical genre texts frequently appeared in terms of text structure, and lexico-grammar. Despite these contributions, little is known about what genres exist in reading tasks presented in Japanese EFL textbooks for LSSs. Thus, this study aims to fill this research gap by investigating the reading tasks from the genre perspective. Three research questions were formulated as follows: (1) What genres are used for reading tasks in LSS English textbooks? (2) How are the genres distributed among the textbooks? (3) How typical are the genres appearing in reading tasks from the school genre perspective? The insights gained from this study will help EFL teachers explicitly understand the relationship between language and its function and teach it to L2 learners for their literacy development.

3. Methodology
3.1 Materials
The materials used for this study were EFL textbooks currently employed in Japanese LSSs. There are six types of textbooks published by private publishing companies in accordance with the CoS guidelines. Each textbook has three graded reader series: Blue Sky (BS; Keirinkan, 2021), Here We Go! (HWG; Mitsumura Tosho Shuppan, 2021), New Crown (NC; Sanseido, 2021), New Horizon (NH; Tokyo Shoseki, 2021), One World (OW; Kyoiku Shuppan 2021), and Sunshine (SS; Kairyudo, 2021). The total number of textbooks was 18, each containing different reading tasks. The total number of reading tasks identified was 628.

3.2 Data Analysis
The qualitative approach was undertaken to examine the reading tasks from the genre perspective, and the analysis included five steps. Initially, all reading tasks were categorized into either school-or non-school-genre families, and school-genre tasks were further categorized into specific genres (see Table 1; Derewianka

and Jones, 2016; Rose and Martin, 2012). Second, school-genre tasks were analyzed to identify how they were (a)typical in terms of text structure and lexico-grammatical features. Third, non-school genres were analyzed based on two SFL theories: registerial cartography and conversation. Registerial cartography is a method that creates a typological map categorizing the field of activity into eight types (see Matthiessen, 2015). Conversation theory defines a conversation as a text that includes an exchange of personal information or goods and services in which multiple participants make "a rapid transfer of turns from one speaker to the other" (Eggins and Slade, 1997: 227). Fourth, the author tentatively named genres that did not fit the categories described above in consideration of their social purposes and register variables (e.g., self-introduction, visitor information). Although some of them (e.g., letters, emails) had various social purposes (e.g., expressing gratitude, arranging meetings), further analysis was not conducted because the main focus of this study was on school genres. Finally, the frequency of each genre was counted to understand its distribution and compare the differences within and across each series of textbooks.

Table 1. The analytical framework of reading tasks

Genre families		Social purpose	Sample genres
Engage	Stories	To entertain readers by telling a story	Narrative, Personal recount
Inform	Histories	To inform readers by telling chronologically sequenced events from the past	Biographical recount, Factual recount
	Explanations	To explain the cause and effect	Explanation
	Procedures	To direct readers to do something	Protocol, Procedure
	Reports	To inform readers by classifying and describing entities	Descriptive report
Evaluate	Arguments	To persuade readers to think or act in a particular way by expressing a point of view	Discussion, Hortatory exposition
	Responses	To express feelings, and evaluate and interpret the message of a work	Personal response
Macro-genre	Inquiries	To describe investigation with multiple purposes (e.g., observation, report on results)	Research project
Share		To exchange personal values and experiences to establish/maintain personal relationships	Self-introduction, Letter, Conversation
Recommend		To recommend addressees for their benefits or induce them for speakers' benefits	Visitor information, Event announcement

Note. The framework is mainly based on school genres (Rose and Martin, 2012; Derewianka and Jones, 2016), whereas sharing and recommending genre families are based on registerial cartography (Matthiessen, 2015).

4 Findings
4.1 Distribution of genre families within reading tasks
The main purpose of this study was to examine the reading tasks in English textbooks for LSSs from the genre perspective, and the main research questions were to identify what genres are used for reading tasks and how the genres are distributed among the textbooks. To explore these questions, a qualitative analysis was conducted. Table 2 shows that the dominant genre family in all reading tasks

was sharing (51.27%), followed by informing, engaging, and evaluating. The number of school-genre families (i.e., engaging, informing, evaluating, and inquiring; n=268, 42.61%) was far lower than that of non-school-genre families (n=360, 57.39%).

Table 2. Genre distribution of reading tasks among six types of EFL textbooks for LSSs

Genre Families	BS	HWG	NC	NH	OW	SS	Total Tasks	
Sharing	56	65	45	56	51	49	322	(51.27%)
Engaging	9	13	13	16	12	5	68	(10.83%)
Informing	30	21	25	33	24	19	152	(24.20%)
Evaluating	2	9	12	11	11	2	47	(7.48%)
Recommending	1	7	17	7	5	1	38	(6.05%)
Inquiring	0	0	0	1	0	0	1	(0.16%)
Total Tasks	98	115	112	124	103	76	628	(100.00%)

4.2 Sharing genre family

Further analysis identified the detailed genre distribution among the textbooks. Table 3 shows the specific genres within the sharing genre family (non-school genre). This family is a unit of the genres whose social purpose is to share personal experiences and values and thus negotiate interpersonal relationships (Matthiessen, 2015). Conversation comprised more than 80% (n=261), followed by self-introductions (n=33) and letters (n=14). As Humphrey et al. (2012) described, most conversation genre tasks tended to include common-sense language (i.e., everyday topics and simple connections), informal language (i.e., language used by interactants with equal power, frequent contact, and high solidarity), and spoken language (i.e., interactive, spontaneous language).

Table 3. Distribution of sharing genre family (non-school genres)

Genre	BS	HWG	NC	NH	OW	SS	Total tasks	
Conversation	49	54	25	45	43	45	261	(80.56%)
Self-introduction	7	4	12	4	4	2	33	(10.19%)
Letters	0	4	5	2	2	1	14	(4.32%)
Emails	0	2	1	3	2	1	9	(2.78%)
Text chats	0	1	2	3	1	0	7	(2.16%)
Total Tasks	56	65	45	56	51	49	324	(100.00%)

4.3 Engaging genre family

Table 4 shows the distribution of engaging genre family and the two dominant genres were narrative and personal recount. Interestingly, the number of personal recount genre tasks varied significantly from 0 (SS) to 10 (NH).

Table 4. Distribution of engaging genre family (school genres)

Genre	BS	HWG	NC	NH	OW	SS	Total tasks	
Narrative	3	3	7	6	9	5	33	(48.53%)
Personal recount	6	9	4	10	3	0	32	(47.06%)
Poem	0	1	1	0	0	0	2	(1.47%)
News story	0	0	1	0	0	0	1	(1.47%)
Total	9	13	13	16	12	5	68	(100.00%)

In detail, the most dominant genre within the engaging genre family was narrative (n=33). It is a genre that provides readers with entertainment and goes through the following stages: orientation, complications, evaluation, resolution, and optional coda (Rose and Martin, 2012). Excerpt 1 shows how a typical narrative text is unfolded. The orientation introduces the story setting (*It was a bright summer morning*) and characters (*Tom usually was free to do anything he wanted to do*). The complication presents problems (*[Aunt Polly] decided to punish him*). The evaluation shows how the main character (*Tom*) evaluates the problem (*He wondered if he could give his friends something to do the work for him*). The resolution describes how the problem was resolved (*[F]riends came by … [and] stayed to paint*). An optional coda presents a lesson learned from the story (*A person will desire something if it is not easy to get*). Moreover, the analysis showed that the modes of narrative varied from dialogic to monologic and that all narrative texts analyzed had the typical text structure and were judged as typical narratives.

Excerpt 1. Narrative genre text, 'The Adventure of Tom Sawyer: Painting the Fence'

Stages	Extracted text (OW3; Kyoiku Shuppan, 2021: 98–101)
Orientation	It was a bright summer morning. Tom usually was free to do anything he wanted to do, but this day was different.
Complication	[Aunt Polly] decided to punish him. "… you will paint the fence out front all day.
Evaluation	He wondered if he could give his friends something to do the work for him, but he didn't have anything interesting to give in his pocket.
Resolution	[A] wonderful idea came to him. [Tom pretended that he really enjoyed painting to Ben.] …. "Let me paint a little," Ben said. Tom replied, "No, Ben. Aunt Polly wants this fence to be perfect." [Ben asked again,] "Oh, Tom, let me try. Only a little. I will give you this apple." Tom gave the brush to Ben reluctantly. …. The whole afternoon, again and again, friends came by… [and] stayed to paint.
Coda (optional)	A person will desire something if it is not easy to get.

The second most common genre was personal recounts (n=32). Their social purpose is to retell a sequence of events involving personal experiences, going through the 'orientation,' 'record of events,' and optional 'comment' stages. The analysis showed that five textbooks included multiple personal recount tasks, whereas SS did not include any personal responses. The sample texts identified were 'The memorable trip' and 'My winter vacation.'

4.4 Informing genre family
Table 5 shows the distribution of the informing genre family. The dominant genres were descriptive reports (n=81) and history (n=48). The number of procedures varied from 0 (SS) to 4 (NC), and few explanation genres existed in the textbooks.

Table 5. The distribution of informing genre family (school genres)

Genre	BS	HWG	NC	NH	OW	SS	Total tasks	
Descriptive report	20	13	13	18	10	7	81	(53.29%)
History	6	5	5	11	11	10	48	(31.58%)
Procedures	3	2	4	2	2	0	13	(8.55%)
Explanation	1	1	3	2	1	2	10	(6.58%)
Total	30	21	25	33	24	19	152	(100.00%)

The most dominant genre within the informing genre family was the descriptive report. Its social purpose is to provide factual information about an entity, going through the 'general statement' stage (i.e., identification of an entity) and 'description' stage (i.e., more specific description). Excerpt 3 was judged an atypical descriptive report text because it describes an entity (*sea otter*) using some attitudinal words (*cute*, *popular*, *shy*) instead of factual words (*marine mammals*; Derewianka and Jones, 2016).

Excerpt 3. Atypical descriptive report genre text

Stages	Extracted text (BS2, Keirinkan, 2021: 80)
Title	**Sea otters**
General Statement	Sea otters are *cute* and *popular* animals.
Description *behavior 1*	They sometimes cover their eyes with their paws. They look *shy*, but actually, they do that to warm their paws.
behavior 2	They sometimes hold their paws. They do that because they don't want to drift apart when they are sleeping.

The second-most-frequent genre was history, and as shown in Table 6, the most dominant genre within history genres was biographical recounts (n=25), followed by factual recounts (n=14). Biographical recounts are texts that provide episodes from an inspirational person's life with their significance, going through the 'identification of a person' (e.g., name, role, qualities), 'episodes' (i.e., key episodes and contributions), and 'significance' (i.e., appreciation of the person's life) stages. The sample texts were 'Malala Yousafzai,' 'Audrey Hepburn,' and 'Gandhi.'

Table 6. The distribution of history genres

Genre	BS	HWG	NC	NH	OW	SS	Total tasks	
Biographical recount	3	3	3	5	6	5	25	(52.08%)
Factual recount	0	0	1	3	5	5	14	(29.17%)
Historical recount	3	0	0	3	0	0	6	(12.50%)
Autobiographical recount	0	2	1	0	0	0	3	(6.25%)
Total	6	5	5	11	11	10	48	(100.00%)

The analysis showed that the informing genre family included a few procedural genres: procedures (n=7) and protocols (n=6). Procedures enable readers to use or make things (e.g., recipes, instructions), while protocols are a genre that restricts readers' behavior (e.g., rules and warnings; Rose and Martin, 2012). It was found that SS did not include any procedural genres.

4.5 Evaluating genre family

The evaluating genre family included 47 reading tasks: arguments (n=37) and personal responses (n=10). It was interesting that the number of argument genre tasks varied greatly, from 2 (BS and SS) to 11 (OW) (See Table 7). Within argument genres, the discussion genre was the most dominant (n=17). The discussion is a genre that discusses an issue from multiple perspectives and generally recommends one side (Derewianka and Jones, 2012). It usually

proceeds through the 'issue' stage (i.e., the statement of an issue), the 'position' stage (i.e., consideration of multiple sides of the argument with evidence), and the 'recommendation' stage (i.e., a summary of the argument and recommendation). Excerpt 3 was judged atypical because of its unique text structure. The main issue of the text was presented in the title, and the arguments were discussed from multiple perspectives in a typical way; however, new points were added to the recommendation stage, and the main issue appeared to stray towards a different one (i.e., *whether we should wear school uniforms or different clothes*).

Table 7. The distribution of evaluating genre family (school genres)

Genre	BS	HWG	NC	NH	OW	SS	Total tasks	
Discussions	1	3	0	2	9	2	17	(36.17%)
Hortatory expositions	1	2	2	5	2	0	12	(25.53%)
Analytical expositions	0	2	4	2	0	0	8	(17.02%)
Personal response	0	2	6	2	0	0	10	(21.28%)
Total tasks	2	9	12	11	11	2	47	(100.00%)

Excerpt 3. Atypical discussion genre text

Stages		Extracted text (NH3, Tokyo Shoseki, 2021: 102)
Title		**Japan is a good country to live in: Living in Japan**
Issue		I'm a junior high school student from the United States. I have lived in Japan…
Position A	*point 1*	There are many great things about Japan that I like very much. First, the food here is fantastic. I love sushi, tempura, sukiyaki, and many other dishes….
	point 2	Also, the variety of goods sold in Japan is amazing…
Position B	*point 1*	However, there are negative sides, too. … I can't stand the crowded trains.
	point 2	Houses are too small, too, especially in big cities.
Recommendation		Many people are very friendly, and they help me with my Japanese. <u>However, I</u>
Position B	*point 3*	<u>still don't understand why every student has to wear the same uniform. If we</u>
Position A	*point 3*	<u>could wear different clothes, it would be more interesting. What do you think?</u>

Finally, a genre found in the evaluation genre family was the personal response. This is a text that personally responds to a work, typically going through the 'summary (optional)' and 'opinion' (i.e., opinions about a work and a brief reason) stages (Derewianka and Jones, 2016). The sample texts were 'song review,' 'restaurant review,' and 'peer feedback.'

4.6 Recommending genre family

The recommending genre family (non-school genres) involves genres whose purpose is to promote something (Matthiessen, 2015). The analysis identified four recommending genres: visitor information (n=20), event announcement (n = 10), advertisement (n=4), and recruitment (n=3). First, visitor information describes the location and characteristics of a particular place using instructions, protocols, recommendations, and attitudinal wording. Excerpt 4 shows typical visitor information about a place (*Uluru*). The place is described using several attitudinal words (*famous*, *sacred*, *welcome*, *happy*) to attract tourists, a protocol (*Do not take rocks as souvenirs*) to restrict their behavior, and recommendations (*Your consideration will … make your stay in the park better*). The sample texts were 'Welcome to Japan,' 'Venice,' and 'Antelope Canyon.' Moreover, it was found

that the event announcement genre was organized by the 'event' stage (e.g., date, time, place, and contact information) with the 'protocol', 'instruction', and/or 'recommendation' stages.

Excerpt 4. Example of visitor information genre text

Stages and *phases*	Text extracted from New Crown 2 (Sanseido, 2021: 56)
Title	**Uluru**
General Description	Uluru is a *famous* place in Australia. It … is actually a very big rock.
Description	To the native people, the Anangu, the rock is a *sacred* place. It is the place of their
significance	ancestors. (…) They deeply respect the rock itself and everything around it.
activity	The Anangu *welcome* you to Uluru. They will teach you their history. They will
	show you their art. They will also share their culture and society with you.
protocol	Please consider their traditions before you act. ***Do not take rocks as souvenirs.***
Recommendation	*Your consideration will make the Anangu **happy** and make your stay in the park better.*

5. Discussion

The genre-based analysis of reading tasks in Japanese EFL textbooks for LSSs showed that the sharing genre family comprised approximately 50% of all families, and 80% of sharing-genre-family texts were categorized as conversation genre, which was realized by common sense, informal, and spoken language. Given that EFL learners usually have much less exposure to English outside the classroom than ESL learners (Hedgcock and Ferris, 2009), abundant reading experiences in conversation genres can play a critical role as anchors for learning a specialized formal written language in their future school life (Gibbons, 2006). However, school-genre tasks comprised only around 42% of all tasks. This suggests that Japanese LSS students might not gain sufficient opportunities to develop their L2 literacy required for their future academic achievement.

Second, the analysis revealed a disproportion of school genres among the six types of textbooks. In particular, the number of personal recount and evaluation genre tasks varied significantly from 0 to 10 and from 2 to 11, respectively. This disproportion can be explained by the abstract descriptions of the CoS guidelines. Although the guidelines emphasize a functional perspective in teaching English (e.g., expressing facts, ideas, and feelings; MEXT, 2017), they do not clearly describe what and how social purposes should be fulfilled in reading tasks. Textbook-publishing companies must design their textbooks in accordance with the CoS guidelines for approval by Japan's Ministry of Education and the subsequent publication. Thus, the abstract description of the CoS guidelines could create more significant variation in school genres among the textbooks. Consequently, learners may have different genre experiences depending on their textbooks, which could make it difficult for some learners to read and comprehend particular school genres.

Third, several atypical school-genre texts were identified in reading tasks. The Findings section shows that some genres include atypical text structures and lexico-grammatical features. The inclusion of atypical tasks is in line with the results of Osawa (2022), which investigated writing tasks in LSS textbooks in

Japan. Atypical models for reading could make it difficult for L2 readers to develop skills in predicting how the text will unfold because the prediction skill depends on the understanding of the stages (i.e., the patterns within a text) and phases (i.e., the pattern within stages) of reading texts (Derewianka and Jones, 2016). As a result, this might prevent Japanese EFL students from acquiring macro-skills for reading comprehension (e.g., getting the gist of texts). In addition, these atypical genres might not function as a model for writing, causing learners critical problems with writing texts in a culturally appropriate way.

6. Implications for reading practice in EFL Japanese LSSs

The findings of the present study have several practical implications. First, a clear understanding of the types of genres appearing in the tasks in English textbooks could help teachers adopt a functional approach to reading practice. Rose and Martin (2012) emphasize that learners need four levels of reading skills to become independent readers (see Figure 1): (1) interpretive comprehension (i.e., understanding meanings beyond the text), (2) inferential comprehension (i.e., across the text), (3) literal comprehension (i.e., within the sentence), and (4) decoding skills (i.e., understanding letter patterns in words). For example, suppose learners are asked to read a text from those four perspectives. In that case, they will have an opportunity to identify its social purpose (interpretive comprehension), how the stages and phases are organized and interrelated (inferential comprehension), and how the sentences are organized (literacy comprehension), thus explicitly understanding the interconnections between genres, register variables, metafunctions, and lexico-grammar.

Figure 1. Four levels of comprehension and stratified levels of language in context (Rose, 2016)
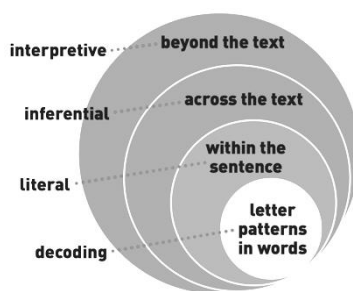
Second, it could be useful for L2 teachers to understand the (a)typicality of school genres in terms of their social purpose, staging, and lexico-grammatical features. This knowledge may help teachers raise learners' awareness of language and its function in reading texts. For example, if learners have an opportunity to compare the original atypical task (e.g., discussion) with a teacher-modified one based on the concept of the school genre, they will become more aware of how important the text structure (e.g., Issue^Position A^Position B^Recommendation) and lexico-grammar (e.g., conjunctions to connecting ideas logically; modality to

open up to other perspectives; abstraction for cohesion) are to achieve a particular social purpose (e.g., to persuade readers by discussing multiple sides of an issue). Such increased awareness could help learners gain a macro perspective on reading and develop their L2 literacy required for future academic achievement.

7. Conclusions

This study examined reading tasks in six types of EFL textbooks for Japanese LSSs from the genre perspective. The findings showed that the sharing genre family was the most dominant genre, followed by informing, engaging, and evaluating. The second finding was that regarding the distribution of each genre family, (1) the conversation genre accounted for approximately 80% within the sharing genre family. (2) Engaging genre family primarily comprised narratives and personal recounts. (3) More than 85% of the informing genre family were descriptive reports and historical texts. Third, some atypical school genre texts (e.g., descriptive reports and discussions) were found in terms of text structure and lexico-grammar.

This study has several limitations. First, this study mainly focused on school genres, and non-school genres were not explored in detail. As Gibbons (2006) argued, it is significant for EFL teachers to bridge the gap between spoken and written language. In this sense, further research is needed to fully describe the genre distribution in the English textbooks for LSSs. Second, some texts categorized into particular school genres might include other genre texts as factual description genre is often embedded into other longer texts (Humphrey et al., 2012). Thus, further analysis is required to examine L2 learners' reading experiences in LSS contexts. However, I believe that this study will make a significant contribution to L2 literacy education in EFL contexts by providing educators with a chance to gain a functional perspective on the teaching practice of L2 literacy. I hope that future research could explore EFL literacy education in primary and upper secondary school contexts and consolidate the insights for the development of L2 literacy education.

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第 30 回日本機能言語学会秋期大会プログラム

会期：2022 年 10 月 22 日（土）～ 10 月 23 日（日）
会場：明治大学　和泉キャンパス　https://www.meiji.ac.jp/　図書館ホール

キャンパスマップ　https://www.meiji.ac.jp/koho/campus_guide/izumi/access.html
アクセス情報 https://www.meiji.ac.jp/koho/campus_guide/izumi/access.html
・東京から
　JR 中央線（下り：高尾または青梅行き）に乗車、「新宿駅」で京王線（下
　り：京王八王子、高尾山口、または橋本行き）に乗り換え、「明大前駅」
　で下車

オンライン：Zoom ミーティング（詳細はメーリングリストからのお知らせ参照）

＊感染防止のため、今回はお飲み物やお菓子の提供を控えさせていただきます。
学内のコンビニエンスストアーは 22 日(土)のみ営業しております。

10 月 22 日（土）

12:45 –13:25 　　　受付 　　（図書館ホール前）

13:25 – 13:3 　　　開会の辞
図書館ホール 　　　　　　　　日本機能言語学会会長　**佐々木　真（愛知学院大学）**

13:40 – 14:20　研究発表 1
図書館ホール 　　　　　　　　　　　　　　　司会: Patrick Kiernan（明治大学）
Peter McDonald　（桜美林大学） 　　　　　　　　　　　[発表言語: 英語]
'The Effect of Multimodal Retelling on Textual Meaning in Linguistic Texts'

14:25 – 15:05　研究発表 2
図書館ホール 　　　　　　　　　　　　　　　司会：三宅　英文（安田女子大学）
早川　知江（名古屋芸術大学） 　　　　　　　　　　[発表言語: 日本語]
「小学校英語教育における英語絵本を用いた「言語活動」の提案：SFL によるコ
ンテクストの 3 要素を枠組みとして」

15:05 – 15:20 　　　　休憩

15:20 – 16:00　研究発表 3
図書館ホール 　　　　　　　　　　　　　　　司会: 飯村　龍一（玉川大学）
劉　慕璇（お茶の水女子大学大学院生） 　　　　　　　　[発表言語: 日本語]
「テナーに基づくビジネスメールの言語使用分析」

16:00 – 16:10 　　　休憩

16:10 – 16:50　　　総会
図書館ホール　　　　　　　　　　　　　　司会: 三宅 英文（安田女子大学）
※新型コロナ感染状況を踏まえて、懇親会は中止とさせていただきます。

10 月 23 日（日）

10:00 – 10:30　　　受付（図書館ホール前）

10:30 – 11:10　　　研究発表 1
図書館ホール　　　　　　　　　　　　　　司会: Sonya Chik（神奈川大学）
寺川 かおり（獨協大学）　　　　　　　　　　[発表言語: 英語]
'Multimodality in the EFL Classroom: Learning English with Multimodal Texts'

11:10 – 11:50　　　研究発表 2
図書館ホール　　　　　　　　　　　　　　司会: Virginia Peng（立命館大学）
大澤 康二（京都先端科学大学嘱託講師）　　　[発表言語: 英語]
'Examining the Genre Distribution in the Reading Tasks of Japanese EFL Junior High School Textbooks for Literacy Development: Systemic Functional Linguistics Perspective'

11:50 – 13:00　　　昼食

13:00 – 14:10　　　特別講演
図書館ホール　　　　　　　　　　　　　　司会: 佐々木 真（愛知学院大学）
特別講演者：**Dr. Annabelle Lukin（Macquarie University）**　[発表言語: 英語]
'Analysing the Texts of International War Law as Register, Corpus and Grammatical Patterning'

14:10 – 14:20　　　閉会の辞
図書館ホール　　　　　日本機能言語学会副会長 **Patrick Kiernan**（明治大学）

The Program of JASFL 2022

Dates: October 22 (Sat) and 23 (Sun) 2022
Venue: Meiji University Izumi Campus Library Hall
　　　https://www.meiji.ac.jp/cip/english/index.html

Campus map: https://www.meiji.ac.jp/cip/english/about/campus/iz_campus.html

Access: https://www.meiji.ac.jp/cip/english/about/campus/izumi.html
　　　From Tokyo Station
　　　Take the Chuo Line to Shinjyuku Station.
　　　Transfer to the Keio Line at Shinjyuku Station.
　　　Get off the train at Meidaimae Station

Online: Zoom meeting (see the email from JASFL mailing list)

*We have decided not to provide drink and snacks to prevent the spread of Covid-19.
The convenience store on campus is available only on the 22nd (Sat).

October 22 (Saturday)

12:45 –13:25　　　Registration　(Library Hall)

13:25 – 13:35　　　Opening Remarks
Library Hall　　　President of JASFL **Makoto Sasaki**（**Aichi Gakuin University**）

13:40 – 14:20　　　Paper Session 1
Library Hall　　　　　　　Chair: Patrick Kiernan（Meiji University）
Peter McDonald (J.F. Oberlin University)　　[To be presented in English]
'The Effect of Multimodal Retelling on Textual Meaning in Linguistic Texts'

14:25 – 15:05　　　Paper Session 2
Library Hall　　　　　Chair: Hidefumi Miyake（Yasuda Women's University）
Chie HAYAKAWA (Nagoya University of the Arts) [To be presented in Japanese]
'Using Picturebooks to Organize "Language Activities" in Elementary School English Classes: Basing on the Three Aspects of Context in SFL'

15:05 – 15:20　　　Coffee Break

15:20 – 16:00　　　Paper Session 3
Library Hall　　　　　　　Chair: Ryuichi Iimura（Tamagawa University）
Muxuan LIU (Ochanomizu University Graduate School Student)　[To be presented in Japanese]
'Tenor-Based Analysis of Language Use in Business Email'

16:00 – 16:10　　　Coffee Break

16:10 – 16:50　　　　AGM
Library Hall　　　　　　　　　Chair: Hidefumi Miyake（Yasuda Women's University）

*Due to the current situation of the Covid-19 outbreak, we have decided to cancel a conference reception.

October 23 (Sunday)

10:00 – 10:30　　　　Registration　(Library Hall)

10:30 – 11:10　　　　Paper Session 1
Library Hall　　　　　　　　　Chair: Sonya Chik（Kanagawa University）
Kaori TERAKAWA (Dokkyo University)　　　[To be presented in English]
'Multimodality in the EFL Classroom: Learning English with Multimodal Texts'

11:10 – 11:50　　　　Paper Session 2
Library Hall　　　　　　　　　Chair: Virginia Peng（Ritsumeikan University）
Koji OSAWA (Kyoto University of Advanced Science)　[To be presented in English]
'Examining the Genre Distribution in the Reading Tasks of Japanese EFL Junior High School Textbooks for Literacy Development: Systemic Functional Linguistics Perspective'

11:50 – 13:00　　　　Lunch

13:00 – 14:10　　　　Special Lecture
Library Hall　　　　　　　　　Chair: Makoto Sasaki（Aichi Gakuin University）
Dr. Annabelle Lukin (Macquarie University)　　　[To be presented in English]
'Analysing the Texts of International War Law as Register, Corpus and Grammatical Patterning'

14:10 – 14:20　　　　Closing Remarks
Library Hall　　　　Vice President of JASFL **Patrick Kiernan (Meiji University)**

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Articles

Japan Association of Systemic Functional Linguistics